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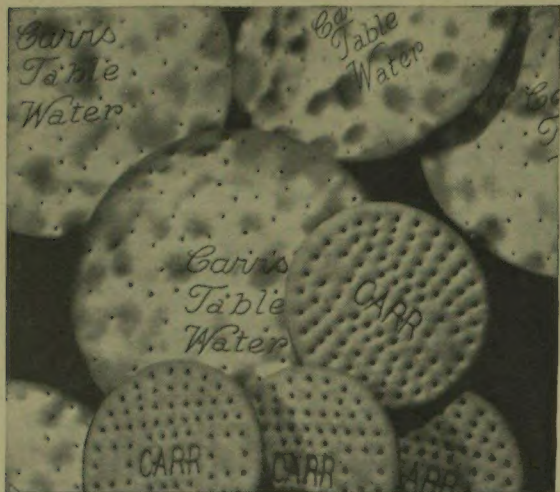
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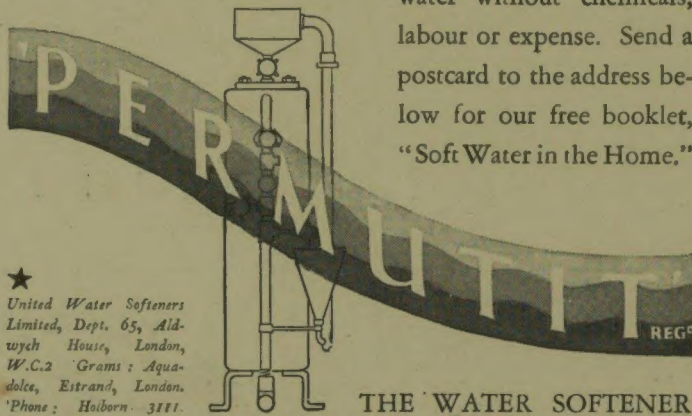


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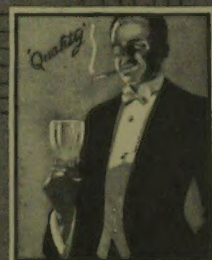
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SATURDAY, FEBRUARY 6, 1932.



THE JAPANESE IN THE FIELD AGAINST CHINESE: A CAVALRY OFFICER SIGNALLING THE CAPTURE OF THE RAILWAY STATION AT KOWPANGTZE, IN MANCHURIA, TO AN ARMoured TRAIN.

As noted by us in our last issue, a Japanese vanguard entered Chinchow, on the Pekin-Mukden railway, on January 2, General Chang Hsueh-liang having withdrawn his troops to the south. A Manchurian communiqué of January 4 stated, however, that the main Japanese force on the Pekin-Mukden railway had not yet crossed the Taling river, fifteen miles north of

Chinchow. With regard to the striking photograph reproduced here, we may note that Kowpangtze is some twenty miles north of the Taling river (already mentioned), on the Pekin-Mukden railway. Further photographs illustrating Japanese operations in Manchuria, and also dealing with the Sino-Japanese conflict in Shanghai, will be found on other pages of this number.



By G. K. CHESTERTON.

IT is now much discussed among the learned whether art should abolish morality by calling it convention. It might well be discussed among the wise whether art should even abolish convention. But what seems very queer to me is this: that modern art has so often abolished morality without abolishing convention. I mean that very tame and timid conventions, the remains of rather fragile and artificial styles of writing, do still manage to run side by side with complete licence or laxity about much more important things. It seems as if people could get rid of the commandments, but not of the conventions. I will give only one small example, which has struck me again and again in reading the most modern novels.

In those modern novels there are types of women, and descriptions of women, which might have brought a blush to the cheek of Petronius or been considered a little too coarse for the refinement of Rabelais. But in those descriptions there are still certain conventions, really unreal conventions, exactly as they were in the Victorian works of Miss Porter or Miss Proctor. Again and again, the modern reader may read a sentence like this: "Peter had already noticed a smiling, blue-eyed girl, with a bright, shingled head, slip in among the newcomers, suspected of being gate-crashers, who thronged the door." Or the sentence may run: "Slim, lithe, and brown-eyed, with a delicate and fiery tan, Joan stood poised on the distant rock, about to dive." There are a hundred other examples; but all habitually assume that the first thing that anybody notices about a woman is the colour of her eyes. Now, it is perfectly possible to be on tolerably intimate terms with a person for a long time and yet to be quite unable to recall suddenly the colour of his or her eyes. And certainly nobody ever saw the colour of a stranger's eyes all the way across a ball-room in Mayfair, a big studio in Chelsea, or the wide sands of the Lido. One would suppose that a girl's blue eyes were enormously big blue lanterns, and shone afar off like the green and red lanterns of a railway signal. That one little sentimental trick or tradition makes hundreds of literary descriptions of human beings ring quite false, and the most lavish and generous supply of general moral barbarism and baseness cannot wholly make up the loss.

What a man sees first about a woman, or anybody else, is the type; whether it is, for instance, the type that flows in long lines, with long features, the type that an artist would draw in profile; or whether it has the face that is most itself when seen fully in front, flat against a background; especially the sort of square and open face, the face that is generally that of a fighter; and, however beautiful it may be, has always a touch of the monkey. A man can distinguish those two types from each other across the largest hall or the widest sands, almost as easily as he could distinguish a horse from a cow or a stag. He might distinguish a hundred things about the rank or the culture or even the character; he could make inferences from the poise and the walk and the gesture. He could do it all at a distance, at which it would be as impossible

to see blue eyes in the girl's head as to see blue stones in the girl's engagement ring. Yet I have seen that little artificiality of description a hundred times in a day's reading, in turning over the tales even of able and ambitious modern novelists. It is a small matter; indeed, it is the point that it is a small matter; it is too small to be seen, and yet it is always reported. But it happens to illustrate a curious sort of concealed convention that runs underneath

noble calm, disdaining to alter a single incident in the narrative, she merely went through the whole manuscript, altering black eyes to blue eyes. When she came to the line, "He gazed into Amanda's dark, unfathomable eyes," she merely crossed out the adjectives and wrote "blue and sparkling" on the top. Of course, it was not all a matter of eyes; she had to make some modification about dress and demeanour. Where she had written "Amanda swept across the lawn," the alteration of one word made it "Amanda tripped across the lawn." That, by the way, is another of the old conventions that linger even in the new unconventionality. Girls still sometimes trip in the grimmest realistic studies. Novelists still sometimes trip over that antiquated booby trap. I never saw anybody trip, except somebody who tripped over a hassock and fell on his nose, to the satiric enlivenment of the human race. Anyhow, Amanda's large and shady hat grew less large and shady, and was turned up with a rose or something; her raiment grew less sweeping and severe; but nothing else needed any alteration. And it sometimes seems to me that many who write in the most revolutionary fashion write quite as much according to a revolutionary formula. They merely go through their own story and put in the terms which are supposed to make the heroine *chic* or distinguished, according to the momentary modern conventions of unconventionality. The heroine has no more real individuality, amid all the fuss of individualism, than the adaptable Amanda whose eyes turned so easily from black to blue.

Perhaps what we call realistic descriptions are bound to be conventional, because they are bound to be fashionable. They are bound to emphasise exactly the points which one particular period thinks important; which will be exactly the points which the next period will think unimportant. Hence we have the paradox that the noblest compliments to women have not been direct descriptions, but indirect descriptions. The direct compliment would deal with all the details that pass; the indirect compliment with the impression which does not pass. Archaeologists have worked out a complete theory of the costume of Helen of Troy, which seems to have consisted of a straw sun-bonnet, a Zouave jacket, and high-heeled shoes. If Homer had written a realistic description, it would have seemed to us a rather vulgar description. The dress of the fourteenth century was more dignified, but not more natural; and if Dante had described Beatrice in the exact garb she wore it might have seemed to us at once extravagant and stiff. But ages shall pass and civilisations shall perish, and time shall never turn the keen edge of that great indirect compliment, that older and wiser fashion of describing the effect and not the external instruments. As when Dante, seeing his lady upon the height, felt only like the legendary monster whom the taste of a strange food had turned into a god. Or Homer was content to let us listen to the grumbling of the Trojans against the cause of the Trojan War, and then to that great sudden silence that fell upon them, full of light and understanding, when Helen came forth upon the wall.



CHARLES II.—BY AN UNKNOWN ARTIST: A PASTEL THE KING GAVE TO THE PRINCE DE LIGNE; NOW IN THE "AGE OF CHARLES II." EXHIBITION.

This very interesting pastel was added the other day to the "Age of Charles II." Exhibition at 22, Grosvenor Place. The King himself gave it to the Prince de Ligne, and it is now on loan from Prince Eugène de Ligne. It is usually to be seen in the Château de Belœil, near Mons, in Belgium. Apropos, it may be recorded that the current Treasure of the Week at the Victoria and Albert Museum is another portrait of Charles II.—the famous bust by Honoré Pellé, which bears inscribed on the truncated arm, "Monnere Pelle f." with the date 1684.

much modern writing that considers itself most unconventional. In more showy things the realists remember to be shameless; but in these little things they do not remember to be realistic.

I knew a lady, with a very hearty sense of humour, whose business it happened to be to write frankly conventional romances for the old frankly conventional Press, the Press that provided healthy but somewhat sentimental serials and novelettes. She got great fun out of her functions; and she told me once that she had written a long serial romance, with a stately and tragic heroine, only to be told at the end that the public, or at least the publishers, insisted on a *petite* and sparkling heroine. With a

BURIED WITH ITS OWNER: A VIKING'S HELMET FROM A SWEDISH GRAVE.

SEE PAGES 192 AND 193.



1. A BOAT-BURIAL FIND AT VALSGÄRDE: A HELMET OF IRON AND SHEET-BRONZE WHICH DATES FROM ABOUT 650 A.D., AND MAY OWE ITS FORM TO THE ROMANS.

Further excavations have recently been made in an ancient Viking burial-place at Valsgärde, a village in the Uppsala district of Sweden, and have yielded some remarkable relics of the seventh, eighth, and ninth centuries. It was the custom for a Viking chieftain to be buried in his boat, dressed in all the trappings of war and surrounded by his implements and weapons. Two graves, those known as No. 5 and No. 6, have been excavated in the course of the last two years, and it is their contents that are illustrated on this and the two following pages. The helmet shown above, which is from Grave 5, is one of the finest objects

recovered. In his article overleaf, our correspondent says: "This helmet has five iron bands hanging down from the rear edge of the skull, which is composed of a number of bent-over iron bands and six curving plates. Apart from the face and the neck-guards and four of the curved plates, all the iron parts have been covered on the outside with pressed sheet-bronze. The ornaments date the helmet to about, or a little after, the middle of the seventh century. . . . The form of the helmet may have been introduced into Scandinavia not later than about 400 A.D., from models taken direct from the Roman frontier army."

TREASURES FROM VIKING GRAVES:

RELICS FROM BOAT-BURIALS DISCOVERED AT VALSGÄRDE, IN SWEDEN.

The investigation of Viking burials at Valsgärde has been prosecuted by the University of Uppsala, where the finds hitherto made are now on view. There are still other graves remaining, which are also expected to provide interesting relics. On the subject of graves 5 and 6, excavated in 1930 and 1931, our correspondent from the University of Uppsala furnishes the following interesting article.

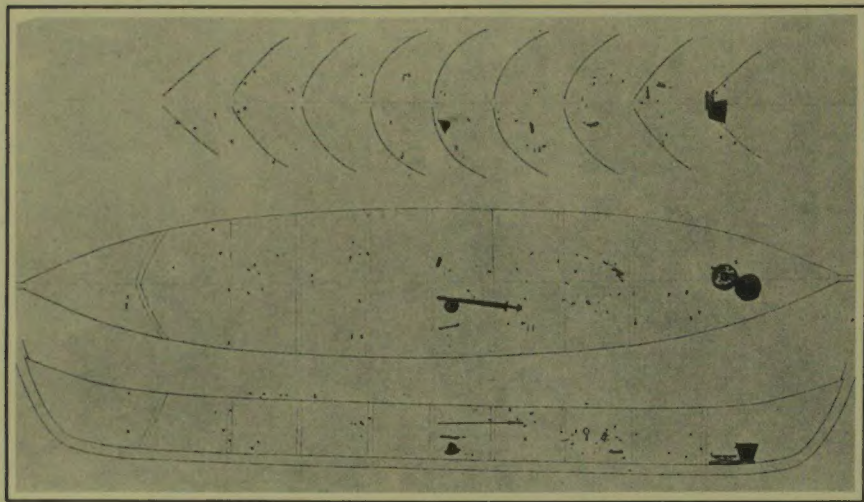
IN the district of Uppsala, a few miles north of Stockholm, have been found several cemeteries of very great interest, evidently belonging to a few

it was 42 ft. Then a horizontal roofing of barks was laid across the whole hollow a little above the gunwale of the boat, and this roof was tightened with stones and with the sand that had been removed when excavating, forming a long, low grave-mound.

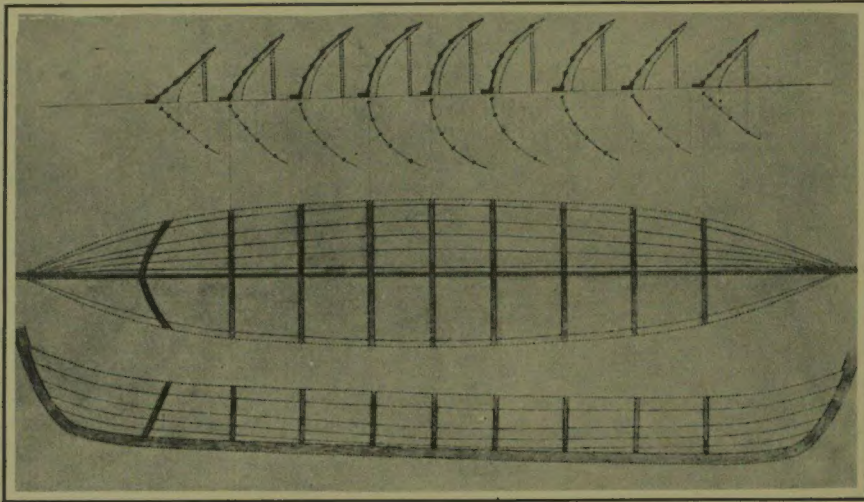
As a result of their being placed as described, the boats had for the most part become packed with sand or gravel before the wood rotted. Thus, although only very insignificant remnants of wood were preserved, the rivets and spikes used in the boats lay to a great extent in order in their proper positions, and, by means of a careful measuring and numbering

of every spike or rivet, it has been possible to reconstruct the boats in their varying forms.

In both graves 5 and 6 a helmet formed a part of the armament of the dead chieftain. In both cases they were found crushed into a large number of pieces. Only the former has yet been put together (Figs. 1 and 4). This helmet has five iron bands hanging down from the rear edge of the skull, which is composed of a number of bent-over iron bands and six curving plates. Apart from the face- and the neck-guards and four of the curved plates, all the iron parts have been covered on the



2. A PLAN OF ONE OF THE BOATS FOUND BURIED AT VALSGÄRDE: A RECONSTRUCTION CARRIED OUT BY CAREFUL NUMBERING AND MEASUREMENT OF EVERY SPIKE AND RIVET, THESE HAVING RETAINED THEIR PROPER POSITIONS ALTHOUGH VERY LITTLE REMAINED OF THE ORIGINAL WOOD.



3. A RECONSTRUCTION OF ANOTHER VIKING BOAT: SHOWING THE SHALLOW DRAUGHT, THE NARROW BEAM, AND THE HIGH UP-CURVING PROW AND STERN—ALL TYPICAL OF THE VIKING SHIPS, WHICH, IN THE VALSGÄRDE BURIALS, AVERAGED ABOUT 33 FEET IN LENGTH.

yoeman-farmer or chieftain families. Well known is the one at Vendel Church, 21 miles north of Uppsala, where the earliest of fourteen boat-burials probably dates from the period around 600 A.D. and the latest from the latter half of the tenth century. A new site of similar interments has recently been observed at Valsgärde, in the parish of Old Uppsala, less than two miles north of the famous Uppsala barrows, dating from about 500 A.D. This alone, combined with the circumstance that about fifteen boat-burials seem to be assembled about this spot, has given a great interest to the examination of the Valsgärde graves. Uppsala University's Museum of Scandinavian Antiquities has had the privilege of undertaking the task of excavation. In 1928 and 1929 there were examined four graves belonging to the Viking period of the ninth to the eleventh century. In 1930 and 1931 graves 5 and 6 were excavated, No. 5 being of about 700 A.D., No. 6 some decades later. The Viking graves contained a rather sparse and simple deposit of weapons and implements. In the last two graves examined, however, the same extravagant wealth was met with as had already been found in the earliest of the Vendel graves.

Each boat was let down into a long excavated hollow which had a depth of about five feet. As a rule, it was not only the dead chieftain who was interred in the boat with his weapons, his horse's trappings, his cooking utensils, etc., but also a larger or smaller number of domestic animals: horses, oxen, pigs, dogs, etc. The boat usually measured about 33 ft. in length, although in grave 3



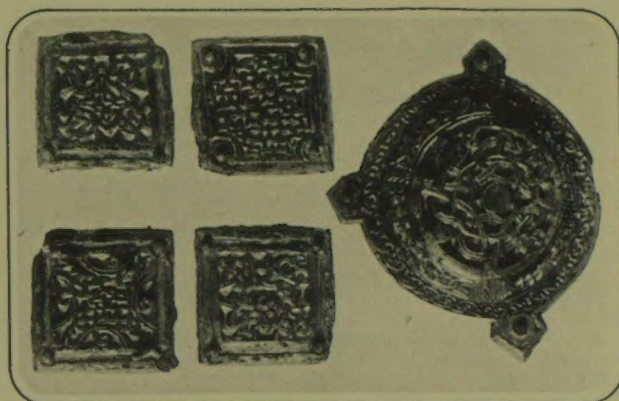
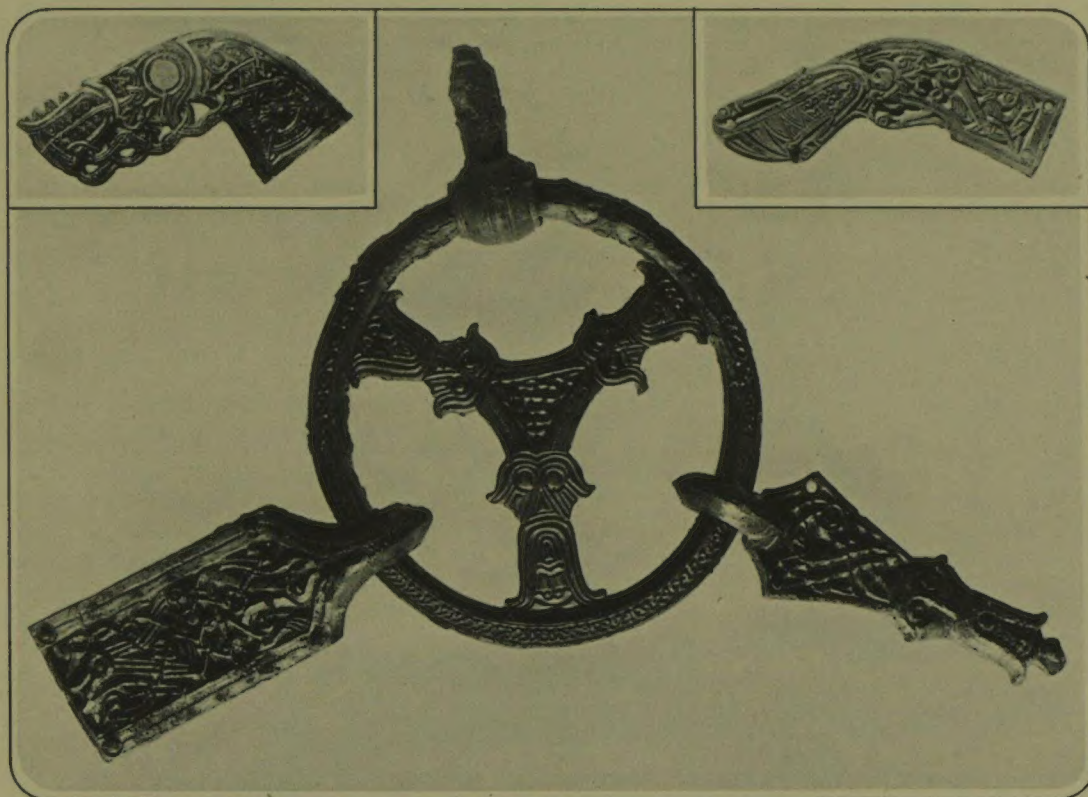
4. A SIDE VIEW OF THE FINE HELMET FROM GRAVE 5, WHICH IS ALSO ILLUSTRATED ON THE PRECEDING PAGE: "THE MOST COMPLETE EXAMPLE YET DISCOVERED OF A SCANDINAVIAN TYPE ALREADY KNOWN THROUGH EARLIER FINDS."

outside with pressed sheet-bronze. The ornaments date the helmet to about, or a little after, the middle of the seventh century. This helmet is the most complete example yet discovered of a Scandinavian type that was already known through earlier finds. The form may have been introduced into Scandinavia about 400 A.D. from models taken direct from the Roman frontier army.

Of much more sterling workmanship are, however, the sword and one of the two daggers that belonged to the same grave as the helmet (see Fig. 13). The sword-hilt has sharp "chip carving" ornaments, covering most of the surfaces of the thick bronze plates, which have then been completely gilded. Here and there are filigree-covered sheets of gold and areas with flat-polished or semi-spherical garnets. In grave 6 were found two swords, which have great parts of the wood carvings and their leather coverings still visible (Figs. 12 and 14).

There were also splendid bridles: in grave 5 one; in grave 6 two, covered with mountings in gilded bronze (Figs. 5 to 11). The bridle from No. 5 dates from about 700; those from No. 6 are a little later. They give us an opportunity of following the development of a late stage of a splendid Teutonic art to a much better degree than could be done before. It is the subtle, elegant line effect that interests more than anything else. In the interlacings zoomorphic motifs predominate, but there are also to be seen striking analogies to Irish and other early Christian arts. The Valsgärde graves Nos. 5 and 6 have given also brilliant specimens of glass cups, fragments of different textiles, etc.

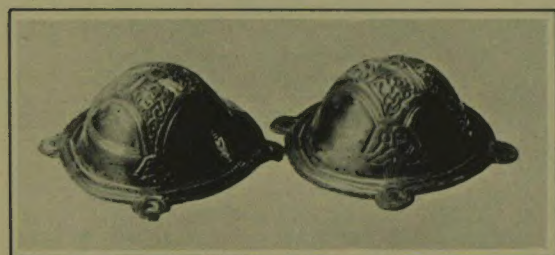
BURIED WITH VIKING CHIEFS: SWORDS AND WAR-HORSE TRAPPINGS.



8. THE WAR-TRAPPINGS OF A VIKING'S HORSE: BRIDLE DECORATIONS FROM GRAVE 5.



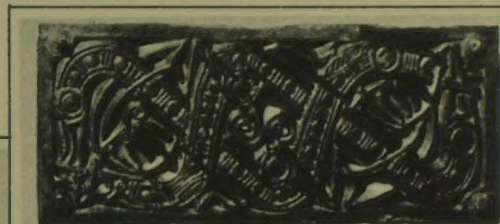
9. "SUBTLE AND ELEGANT LINE EFFECTS": BRIDLE DECORATIONS FROM GRAVE 5.



10. BRIDLE DECORATIONS FROM GRAVE 6.

5, 6, 7. A BRIDLE DECORATION FROM GRAVE 5, AND (INSET) BRIDLE DECORATIONS FROM GRAVE 6.

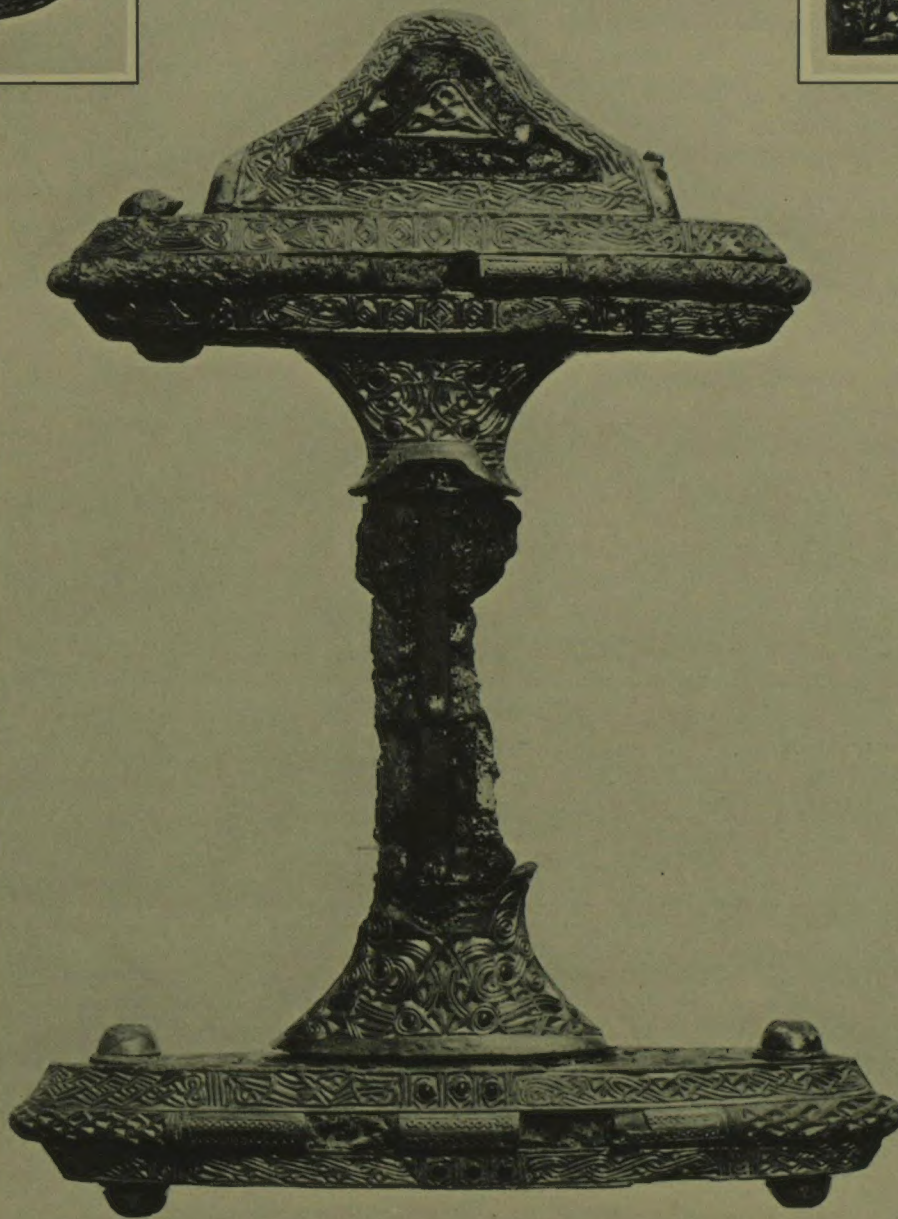
Our contributor notes in his article on the opposite page: "There were also splendid bridles—in Grave 5, one; in Grave 6, two—covered with mountings in gilded bronze. The bridle from No. 5 dates from about 700; those from No. 6 are a little later."



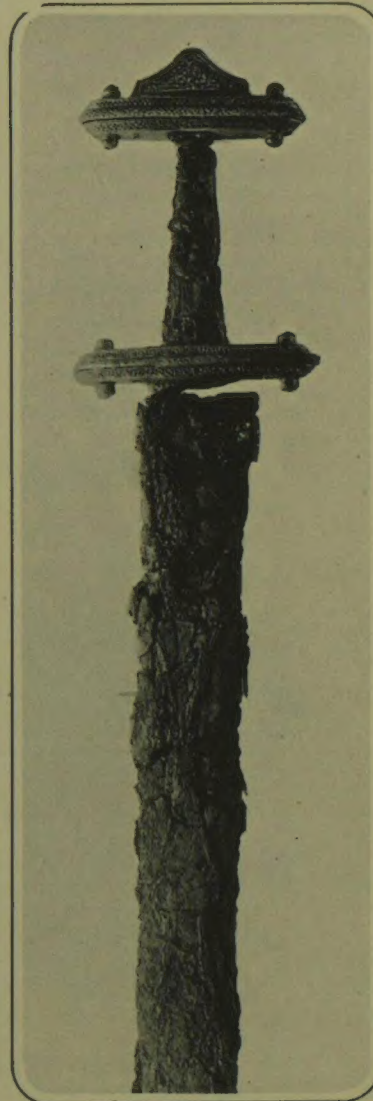
11. A BRIDLE DECORATION FROM GRAVE 6.



12. ONE OF TWO SWORDS FOUND IN GRAVE 6.



13. A FINE SWORD-HILT ADORNED WITH GOLD AND GARNETS, AND WITH "CHIP CARVING" ORNAMENTS COVERING THE GILDED BRONZE PLATES: A DISCOVERY FROM GRAVE 5.



14. THE SECOND OF THE SWORDS FROM GRAVE 6.

From the point of view of archæology, it is fortunate that it was not the usual custom, as has sometimes been believed, for a "Viking's funeral" to end in a general conflagration of the deceased warrior, his ship, and his personal possessions. It is true that the chieftain was often surrounded after death with his weapons, his cooking utensils, and his domestic animals, and, dressed in full panoply, laid reverently in his boat; but the whole, instead of being set alight, was more

frequently interred, and thereby preserved, in some cases, for the curiosity of our own age. This, at least, is what occurred in numerous instances on the coast of Sweden, and to this custom is due in large part our knowledge of the Viking culture. On the opposite page our correspondent contributes an article of great interest, in which he discusses the swords, sword-hilts, and bridles which are illustrated above, and gives a general account of the Valsgärde discoveries.

BOOKS OF THE DAY.

SEVERAL books I have been reading of late have illustrated the importance of the personal factor in all international affairs and the vital necessity of choosing the right leaders whether for war or conference. In political discussions we are accustomed to personify nations, much as we personify nature, and to speak of Britain, for example, rather as we speak of Britannia. Thus, when we talk about France doing this, Germany that, and Italy the other, we are apt to forget that, in such matters, France, Germany, and Italy may usually be resolved into one or two dominant gentlemen sitting in the seats of the mighty.

Many passages relevant to this question of personality occur in the "LIFE OF ROBERT MARQUIS OF SALISBURY." By his Daughter, Lady Gwendolen Cecil. Vol. IV., 1887-1892. With six Illustrations (Hodder and Stoughton; 21s.). Sometimes, it seems, the destiny of a nation and matters of life and death, questions of war and peace, may depend on a particular Minister's state of health and its effects on his temper. Thus of certain events in 1887-8 we read: "Relations between France and Italy were becoming strained almost to breaking point. . . . 'I think,' commented Lord Salisbury to Mr. Alfred Austin, 'the fault is mainly on the side of Italy, which assumes an unfriendly attitude on one petty question after another. But whether that is in pursuance of a fixed design or only represents Crispi's liability to lumbago, I am not at present in a condition to say. I incline to the latter hypothesis' (July 27th, 1888)." Though not myself an expert in diplomacy, I happen to know something at the moment about the symptoms of Signor Crispi's complaint, and I should be in favour of reforming any system under which critical decisions, affecting the lives of thousands of people, were in any way subject to the moods of irritability arising from that or some similar ailment.

There are doubtless good reasons why this excellent memoir of Lord Salisbury, begun in 1920, should be appearing spasmodically at long and irregular intervals, but I hardly think that the serial form is the best way of publishing a great political biography. Some of its weight is apt to be lost in the process of distribution. Split up into fragments, it does not present one complete target upon which the political critics and historians can bring their big guns to bear. By the time the last volume appears, the writers who discussed the first two, issued in 1920, will have forgotten what they then said or will themselves have passed on, leaving the task to other hands. I would respectfully suggest that when the work is completed it should be presented as a whole as compactly as possible in two, or perhaps three, volumes. To the cursory reviewer, of course, the interest of the work is not impaired by the instalment system.

The present volume, I think, is of special interest for various reasons. For one thing, it shows Lord Salisbury at the height of his powers as a moderating influence in European politics. "No one in England," said Lord Lytton in 1888, "has any idea of the extent to which both the peace of Europe and our own immunity from serious foreign pressure have all this while been depending on Salisbury's personal influence. He is out and away the greatest Foreign Minister we have had in my time." As Lady Gwendolen Cecil says in her concluding summary of this period: "His policy of 'neighbourliness,' as he worked it, had secured for his country a position of influence in Europe which was unique, in that it owed nothing to military pre-eminence or to that subtle manipulation of international jealousies which was the chief weapon of Prince Bismarck's genius."

Another point of special interest in the volume is the fact that it rings up an official curtain, so to speak, on the first act of the drama in Anglo-German relations that began with the accession of the ex-Kaiser. His entry on to the European stage in a major part is seen through Lord Salisbury's penetrating eye and described, in extracts from letters, by his calm but caustic pen. "On March 9," we read (in 1888), "the German Emperor William I. died at the age of 91 . . . the gentle, sober-tempered heir, who was reputed as representative of all the old German ideals of culture, Liberalism and peace, was a dying man. . . . 'The ship is leaving harbour,' said Lord Salisbury, when the news of the old man's death arrived: 'this is the crossing of the bar.' 'And you are wondering what weather you will find outside?' commented a companion.

'Not wondering,' he answered gravely; 'I can see the sea covered with white horses.'"

A few months later Queen Victoria visited Berlin, and diplomatic wheels were set going to prevent any unfortunate remarks being made to her by the then Crown Prince William. The reason is explained to the Queen in Lord Salisbury's letter of April 21, 1888: "It appears," he wrote, "that his head is turned by his position. . . . Evidently they are afraid that if any thorny subject came up in conversation, the Prince might say something that would not reflect credit on him, and that, if he acted so as to draw any reproof from Your Majesty, he might take it ill, and a feeling would rankle in his mind which might hinder the good relations between the two nations. . . . Most unhappily—all Prince William's impulses, however blamable or unreasonable, will henceforth be political causes of enormous potency;

war scare, much the same question as another British Foreign Minister had to answer on Aug. 4, 1914.

These allusions bring me to two biographical works of a military character which have certain points of contact. One of them is "ALBERT KING OF THE BELGIANS IN THE GREAT WAR." His Military Activities and Experiences set down with his Approval. By Lieut.-Gen. Galet, H.M.'s Military Adviser, Chief of Staff of the Belgian Army. Translated by Major-General Sir Ernest Swinton, D.S.O., Professor of Military History at Oxford (Putnam; 25s.). With Photographs by the Queen of the Belgians and Maps. "This book," writes General Swinton, "discloses for the first time the crucial part played by the King of the Belgians in the Great War. . . . Dealing with the most dramatic and perhaps the most critical period of the war—when Western Europe was on the point of being overrun—

it describes a phase of the struggle about which comparatively little has been written in any language and practically nothing in English. . . . It should not be forgotten that King Albert was the only Head of a State to exercise active command in the field." As a record of the King's conduct of this campaign the book is extremely interesting. Its value as a work of reference would have been increased by the addition of an index.

The other military memoir to which I have referred is the life story of a famous British commander who played a distinguished part in the first battles of the war, and then fell upon evil days for a time, through the disfavour of his chief. The book in question is entitled "SMITH-DORRIEN." By Brig.-Gen. C. Ballard, C.B., C.M.G. Author of "Kitchener." With Frontispiece Portrait and Sketch Maps (Constable; 15s.). General Sir Horace Smith-Dorrien, it may be recalled, survived many wars and battles, only to fall a victim at last to the common peril of the road. In a tabular record of the main dates of his career, the last item reads: "1930. Aug. 11. Fatally injured in a motor accident." After the war he had been for five years Governor of Gibraltar.

The author of the present work, who served under him, pays a high tribute to his personality. "He was better known to all ranks," we read, "than any other general. The feeling of comradeship which he had planted at Aldershot and Salisbury was very marked in the II. Corps. The retreat from Mons and the first winter at Ypres were severe tests, yet nobody could feel depressed when Smith-Dorrien came along. I feel very strongly that the justification of his action at Le Cateau and Ypres would be quite incomplete unless emphasis is laid at the same time on his qualities as a leader. Consequently it is necessary, before dealing with the Great War, to run through the story of his previous career. He has given us his own book, 'Memories of Forty-Eight Years Service,' but for obvious reasons there were certain things that he could not say for himself, and therefore the chief tasks which I have in mind is to fill up the gaps, especially in those places where controversy has been aroused."

As all military readers will be aware, this controversy concerns the treatment to which General Smith-Dorrien was subjected by the first British Commander-in-Chief, the late Earl of Ypres, and the allusions to him in the latter's book, "1914," Brig.-Gen. Ballard points out in his chapter devoted to the subject that this unfortunate controversy was revived last year. "In May 1931," he says, "there appeared 'A Life of Lord French,' written by his younger son. The statements that had already been effectually answered by Fortescue, Maurice, and others are repeated without a word of explanation for even the most obvious errors. The friends of Sir Horace cannot allow such misrepresentations to stand as the *dernier mot*—and therefore I must go over the well-worn ground again. In a former chapter I suggested that perhaps Lord French was not the author of '1914' in the fullest sense of the word. This is really the kindest explanation. . . . The book is entirely unlike Lord French's natural self. I believe it was the outcome of an obsession that poisoned his brain when his health had begun to fail. But it is to be hoped that historians of the future will not quote '1914' as an authority."

My personal sympathies are with those ill-fated men. From some small experience in struggling to reconcile conflicting literary evidence, I fear that they are doomed to many a headache. I trust, however, that they will at least be spared lumbago! C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

and the two nations are so necessary to each other that everything that is said to him must be very carefully weighed."

Every now and then, in the extracts given from Lord Salisbury's private letters to his intimates, we get delightful glimpses of the man behind the statesman, very humanly bored with the social exactions of public life. Thus, writing from Hatfield in 1889: "We are in the middle of all the horrors of preparation for the Shah; with the Emperor William in the background." The Shah's visit makes an amusing interlude. Regarding his German guests and another royal visitor (now King of Italy), Lord Salisbury confided to a friend: "The facility of locomotion adds to the sorrows of human life in the shape of German Emperors and Princes of Naples. It is a great comfort to me to think that M. Carnot [then President of the French Republic] has not got an heir-apparent!"

Among other events mentioned in the book which have since acquired greater significance since the war is the cession of Heligoland in exchange for certain territory in Africa. There is also a prophetic letter on "England and Belgian Neutrality" (written apparently by Alfred Austin, a friend and supporter of Lord Salisbury), which raised in the *Standard* of Feb. 4, 1887, during a Franco-German

LEAD AS A "SURE SHIELD" AGAINST RADIUM:

PRECAUTIONS TAKEN AGAINST THE DANGEROUS EMANATIONS FROM THE ELEMENT.



COUNTERING DANGEROUS EMANATIONS WHILE HANDLING RADIUM: AN EXPERT PROTECTED BY LEAD-GLASS GOGGLES, AND A MASK AND APRON OF LEAD-IMPREGNATED FABRIC.

TO the man of science, as well as to the man in the street, Radium has been something of a mystery since its discovery by the Curies at the beginning of this century. Assuredly, there really is something "queer" about it, and its use has called for the creation of a peculiar laboratory-technique. The staff who handle the element seem to the uninitiated to be dressed as fantastically as any necromancers about to raise Satan, and their precautions appear as complicated and deliberate as those of a witch inside a pentagram sending the powers of evil on dread errands! We may be certain however, that, in spite of the "death rays" and so forth conjured up by the fertile imagination of novelists, this amazing element will always be employed on "white magic." Radium has to be carefully handled for good reasons, which we here quote from the extremely interesting "Manual of Technique in Radium Therapy," by A. E.

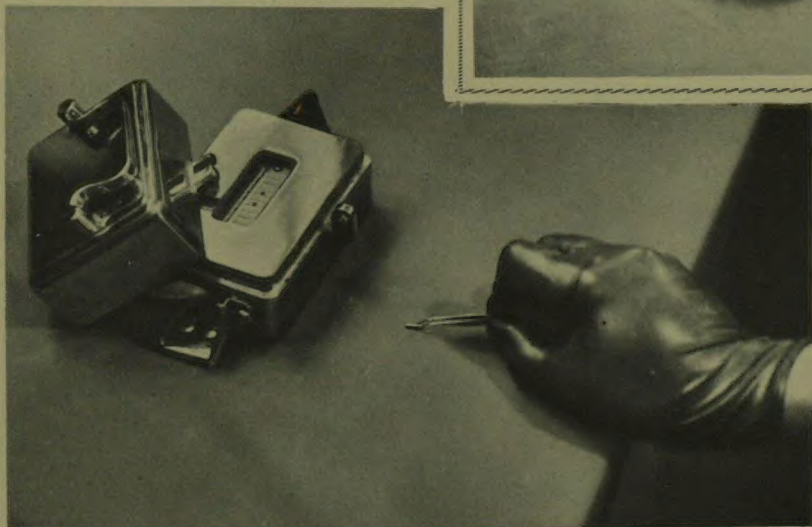
(Continued below.)



PRECAUTIONS NECESSARY WHILE PREPARING THE "MAGIC" ELEMENT FOR BENEFICIAL USE: A RADIUM WORKER—GOGGLED, MASKED, AND APRONED—LOADING A TUBE WHILE SITTING IN A LEAD-GLASS CELL WHICH OBVIATES THE RISK OF THE RADIUM BLOWING AWAY OR BEING INHALED.



LOADING RADIOACTIVE PREPARATIONS: THE WORKER SHIELDED BY A LEAD SCREEN WITH A LEAD-GLASS WINDOW; WEARING LEAD-GLASS GOGGLES; AND WITH HIS LEAD-RUBBER GLOVED HANDS THRUST THROUGH APERTURES IN THE SCREEN.



A MASSIVE RADIUM CASE—LEAD-LINED TO PROTECT ITS BEARERS: A PHOTOGRAPH SHOWING THE RECEPTACLE FOR RADIOACTIVE PREPARATIONS, ONE OF WHICH THE ASSISTANT, WEARING A LEAD-RUBBER GLOVE, IS TAKING UP WITH FORCEPS.

(Continued.)

Hayward Pinch, F.R.C.S.: "Frequent contact with radium and radon apparatus, even though the period of manipulation be of extremely short duration, will sooner or later induce definite inflammatory and trophic changes in the fingers and hands of the workers unless certain precautions are taken and adhered to most rigidly." Radium "burns," as described in this volume, sound most unpleasant. "All apparatus," we read, "should be handled with wooden or rubber-covered metal forceps at least a foot in length, and the hands should be protected with leather gloves. . . ." "As an additional precaution against the cumulative effect of the gamma radiation, which, in susceptible subjects, may initiate general disturbances . . . the workers should always sit at a table which is covered with lead 5 centimetres in thickness, a leaden breast-plate being applied to the edge of the table to cut off all emergent rays from the body and head"



WEIGHING RADIUM BEHIND A LEADED SCREEN: HANDLING AN ELEMENT WHICH IS WORTH ABOUT £15,000 A METRIC GRAMME (=15.4 GRAINS), IN A BALANCE WHICH WILL REGISTER 1/250 MILLIGRAM.

VICTORY IN DEFEAT.

BEING AN APPRECIATION OF

"MILITARY OPERATIONS: FRANCE AND BELGIUM, 1916": Compiled by BRIG.-GEN. SIR J. E. EDMONDS.*

(PUBLISHED BY MACMILLAN.)

THE chronicling of the Great War is like one of the labours of Hercules, if not—as one is sometimes tempted to think—like one of the tortures of Tantalus. More than twelve years have passed since the Armistice, and our Official History has now reached July 1916. The corresponding publications of France and Germany are not so far advanced. The volume under consideration (No. V. of "Military Operations," France and Belgium, 1916) is, like its predecessors, a monument of patient investigation, in gross and in detail. To a great many readers some part or other of the local operations described will be intimately known and vividly remembered; and such readers cannot fail to be impressed by the care and accuracy of the narrative. No less meticulous and comprehensive is the account—which occupies a considerable part of the volume—of the marvellous building up of the "improvised" British Army in every one of its departments and sub-departments, its products and by-products, its lines and side-lines. It is an extraordinary revelation of the possibilities of concerted effort under the stimulus of life-and-death necessity.

But it is, of course, to broad issues of policy and strategy that this volume owes its importance; for if it be true—and this was the view emphatically advanced by the Commander-in-Chief himself in his final despatch—that the Somme was really the decisive battle of the war, this volume brings us to the climax of the struggle. It will not, then, seem disproportionate that the compilers devote no less than 170 pages to the single day's fighting of July 1.

The Allies at this juncture were in sore need of an encouraging success. For nearly a year before the battle it seemed that not only the Germans, but the stars in their courses, were fighting against them. All attempts to dislodge the enemy in Flanders had not only failed, but had disclosed fundamental weaknesses of generalship. The wastage of splendid fighting material was exceeded only by the wastage of reputations. At Ypres the enemy had us (to use the vernacular) "where he wanted us," and all along the line he seemed to occupy the better ground as if by prerogative, until the British Tommy began to take this privilege of "Jerry" for granted, with a jest and a wry smile. The Russians had been driven far and fast by the Gorlice-Tarnow offensive. Italy's attacks on the Isonzo had made little impression. Bulgaria had joined the Central Powers, and Serbia and Montenegro had been placed *hors de combat*. The Gallipoli expedition had failed. This deadly blow to prestige was redoubled by the disaster of Kut-el-Amara. There was rebellion in Ireland. The relations between the English and the French were frayed by constant friction, and, in a military sense, the alliance was never, from first to last, a happy one. In France there had already been sown seeds of intrigue and treachery—euphemistically described in this volume as "political crisis"—which, combined with the shattering effects of Verdun, were destined to bring the Allied cause close to ruin. Jutland, whatever else it had done, had not heartened the troops with the second Trafalgar for which they had hoped. As if to supply a dramatic flourish to adversity, Lord Kitchener's life was lost by a gratuitous blow of misfortune.

The counter-stroke which Joffre originally contemplated was a combined offensive having "attrition" as its principal object; but "it had become apparent to the Commander-in-Chief and the C.I.G.S. during the discussions that the French Government, even before the Verdun offensive, expected the British to make the great effort of the year." If there was ever any doubt about this, it was removed by the Verdun attack. As so often happened during the war, the offensive became the best measure of defence, and "the decision to attack at the Somme, therefore, was as much a political one as had been that which sent the First Army to Loos." And, again like the Battle of Loos, this offensive was launched, "not only on ground and on the day chosen by the French, but at the very hour selected by them; and neither place nor date or time was what the British Commander-in-Chief would have chosen had he been free to do so." The ground was in many places impossibly difficult; the day was much earlier than the time when Sir Douglas Haig expected to have his maximum of reserves; the hour—broad daylight, giving every opportunity to machine-guns—was suicidal, as many a British battalion was to learn. But Marshal Joffre wanted his

"attrition"; and the event showed, as this history grimly observes, that he was to have his wish. Nevertheless, whatever the need of man-power for this terrible task, neither he nor his Government would consent to a single man from Salonika being exposed to the drastic processes of attrition. There was only one thing to be said for the French plan, namely, that it was probably more practicable, and certainly, in the long run, more effectual, than Sir Douglas Haig's opposing project of "penetration followed by rapid exploitation." In 1916 no commander and no troops on either side had discovered a means of "penetrating" and "rapidly exploiting" a powerful trench-fortress, but many were still obstinately unconvinced of the futility of the attempt.

Straight against the fortress, however, went the attacking waves of the New Armies, not rushing swiftly to the assault, but moving with painful deliberation (under 66 lb. weight per man), under a creeping barrage of eccentric range, towards trenches where (they were confidently assured) no living thing had survived the week's unexampled bombardment. "At 7.30 a.m. the crisis came. Under a cloudless blue sky which gave full promise of the hot midsummer day which was ahead, wave after wave of British infantry rose and, with bayonets glistening, moved

What was the immediate and tangible result of that day's momentous fighting? The answer is brief and, on the face of it, it is tragic. "An advance into the enemy's position some 3½ miles wide and averaging a mile in depth; beyond this, merely a few minor holdings; the total number of unwounded prisoners who reached the cages on the 1st July only amounted to 25 officers and 1958 other ranks. Of the magnificent successes achieved by the 30th, 18th, 36th (Ulster), 4th and 56th Divisions, none except those gained by the two first on the extreme right, next to the equally successful French, were permanent. The others were no more than isolated thrusts which, in the absence of support on either side, could not be maintained." The cost was nearly 60,000 casualties in twenty-four hours.

It is a conspicuous merit of this official history that it does not attempt to palliate the strategic blunders which were made. They were many and fundamental. The principal one was elementary, and as such it was caustically satirised by Ludendorff; it was the old fallacy of battering away at the strongest point instead of trying to find "the way round" at the weakest point. (It was a mistake for which the British command was not responsible.) The hour of the attack, insisted upon by Foch, was, as we have said, suicidal; so was its pace, though this followed as a corollary from the monstrous overloading of the storming troops. (It need hardly be said, however, that no sensible soldier did in fact attempt to fight with 66 lb. of dead weight upon his person. The bulk of this burden, of course, was flung away as soon as parade-ground theories gave way to reality.) But the most terrible and costly blunder of all was the miscalculation of the effect of artillery, using extremely imperfect ammunition, upon the German trenches and wire. It was an essential part of the Somme plan that the infantry of the first waves should "merely take possession" of obliterated trenches in which no living creature would be found. Unfortunately, the deep dug-out had been ignored, in spite of numerous raids on this front. The obliterated trenches, the moment the barrage lifted, became alive with machine-guns who were remarkably unobliterated, and who easily mowed down the slow-moving lines of attacking infantry. The miscalculation, though vital, was perhaps pardonable in the first instance; but the lesson which it taught was not learned even after the first disastrous experience. Six weeks after the opening battle, the present writer, like so many others, saw the same tactics employed in a "minor operation": 18 officers and 400 other ranks were killed or wounded (11 officers shot straight through the head by snipers) within ten minutes by adversaries shooting from a trench which every operation order described as non-existent and negligible. We are inclined to think

that, throughout the war, no delusion perished so obstinately as the exaggeration of the effects of artillery.

On the face of it, then, a gigantic failure at enormous cost. But this was a battle which could not be judged by its immediate results. The defenders suffered almost as heavy casualties as the attackers; the very best elements of the enemy's forces were decimated or, at the least, profoundly shaken, and it is true on the whole to say that the German Army never quite recovered from the blow. Doubtless it is also true that the New Armies lost of their best, and were never quite the same again; but, blow for blow, the margin of advantage was just sufficiently on the side of the Allies to lead to final superiority. Further, the deadly peril of Verdun was averted, and in the end the Germans were pushed back from ground which, though valueless in itself, might have made a decisive difference in their final thrust of March 1918.

There is another consideration. The Official History observes, significantly: "Possibly it is as well that the break-through did not succeed, and leaders and troops were not tested against the Germans of 1916 in open warfare."

Many of us, jealous of the credit of the New Armies, would have repudiated this suggestion indignantly in 1916; but, as we reflect upon events, in the light of experience subsequently gained, candour would compel us to agree. We learned by costly experience to play our cards; but, to the end, many of us had an uncomfortable suspicion that "Fritz" always had a trump or two more than we could see in our hands.

Perhaps, then, Papa Joffre was right, in the long view. It is a dismal doctrine for suffering humanity, but when armies of approximately equal strength have once entrenched themselves, modern warfare is attrition and attrition and attrition. It is attrition not only of flesh and blood and nerves and endurance, but of material wealth; and only now, after seventeen years, are we discovering how much the gruesome process costs.

C. K. A.



THE PRINCE OF WALES'S INSPIRING CALL TO YOUTH: HIS ROYAL HIGHNESS PRESIDING OVER THE ALBERT HALL MEETING OF THE NATIONAL COUNCIL OF SOCIAL SERVICE.

The Prince of Wales, Patron of the National Council of Social Service, gave a stirring address to the youth of the nation at the meeting in the Albert Hall on January 27. In the course of it, he said: "The war-time generation still doubts, is still seeing through a glass darkly, and here lies youth's opportunity. For you have it in your power to confront every obstacle with boldness and originality, with the faith which means to triumph, and to encourage and invigorate those who may be older than you in years and experience. Youth cannot longer remain a spectator of life; it will only be a short time before the work of the world will be placed on your shoulders to carry. . . . The enemy to-day is depression and apathy. Let us attack them with two of our old-fashioned characteristics—good sense and good humour. . . . Never, I am confident, has there been such a gathering, of both young and old, eager to help in the service of their fellow-men. Let us make ourselves fit for that service and dedicate ourselves to it to-night."

forward into the blanket of smoke and mist as the barrage lifted from the enemy's front trench. . . . No braver or more determined men ever faced an enemy than those sons of the British Empire who 'went over the top' on the 1st July, 1916. Never before had the ranks of a British Army on the field of battle contained the finest of all classes in physique, brains, and education. And they were volunteers, not conscripts. If ever a decisive victory was to be won it was to be expected now."

* "History of the Great War Based on Official Documents." By Direction of the Historical Section of the Committee of Imperial Defence.—"Military Operations: France and Belgium, 1916: Sir Douglas Haig's Command to the 1st July: Battle of the Somme." Compiled by Brigadier-General Sir James E. Edmonds, C.B., etc. Maps and Sketches Compiled by Major A. F. Becke, R.A. (Ret.). (Macmillan; 12s. 6d. net.)

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



MR. HERBERT WARING.

Distinguished actor. Died February 1; aged seventy-four. Fifty years on the stage. Played in the first English production of "A Doll's House"; in "The Second Mrs. Tanqueray," and, as Iago, in "Othello," with Sir J. Forbes-Robertson.



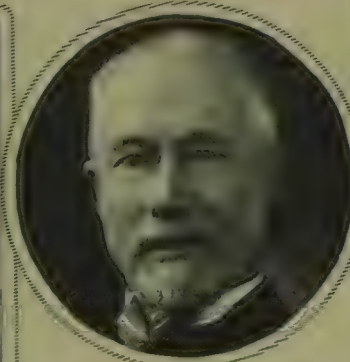
MR. JAMES PATERSON, R.S.A.

Well-known painter of the "Glasgow School," and late secretary of the Royal Scottish Academy. Died January 25; aged seventy-seven. Exhibited regularly at the Royal Academy and Society of Painters in Water-Colours. President of the R.S.W.



LADY DEAN PAUL.

Composer and pianist under the name of Mme. Poldowski. Died January 28. Daughter of Henri Wieniawski, the violinist. Studied under D'Indy. Her Nocturne for an orchestra was produced by Sir Henry Wood in 1912.



CAPT. SIR ARTHUR CLARKE.

Elder Brother of the Trinity House. Died January 28; aged seventy-five. Served for twenty-six years in the Merchant Service. Great promoter of Seamen's charities, particularly King George's Fund for Sailors. Chairman of the Pilotage Committee during the war.



MRS. CORBETT ASHBY.

Substitute delegate for Sir John Simon at Geneva, Sir John being ill with influenza. President International Woman's Suffrage Alliance. British Commonwealth League, and National Union Societies of Equal Citizenship.



THE PREMIER AT EDINBURGH UNIVERSITY: MR. MACDONALD WITH SIR JAMES BARRIE, THE CHANCELLOR.

The Prime Minister opened two extensions of Edinburgh University on January 28—the new Institute of Geology and the Sanderson Institute of Engineering. As Chancellor of the University, Sir James Barrie presided at each opening ceremony. Mr. MacDonald, who was accompanied by Miss Ishbel MacDonald, was entertained at a luncheon at which was his daughter Joan, who is a medical student.



A REMARKABLE ALPINE GLIDER FLIGHT: HERR GROENHOFF AT DAVOS ON HIS CROSSING OF THE SWISS ALPS.

Supplying the above photograph, a correspondent notes that "Herr Groenhoff, the German holder of the world's gliding record, in a remarkable flight succeeded in crossing the Swiss Alps in a glider, the first time such a flight has ever been made in a powerless machine."



THE DISARMAMENT CONFERENCE: HEADS OF THE UNITED STATES DELEGATION IN PARIS.

The Disarmament Conference at Geneva opened on February 2. Several women are among the delegates, and elsewhere on this page will be found a portrait of Mrs. Corbett Ashby, who is attending as substitute delegate for Sir John Simon. We here reproduce a photograph of Miss Mary Wooley and Senator Swanson of Virginia (understood to be at the head of the American delegation), taken on their arrival in Paris.



SIR THOMAS INSKIP.

Appointed Attorney-General on January 27; in succession to Sir William Jowitt, who resigned. Recorder of Kingston-on-Thames since 1928. Served Naval Intelligence Division, Admiralty, 1915-18.



MISS TAYLOR AND MISS COLLEDGE (SECOND AND THIRD FROM LEFT): THE YOUNG ENGLISH OLYMPIC SKATERS, PHOTOGRAPHED WITH THEIR PARENTS AT LAKE PLACID.
Miss Megan Taylor, aged eleven, and Miss M. C. Colledge, aged twelve, are the team selected to represent Great Britain at the Olympic skating events at Lake Placid. The persons seen here are (l. to r.) Mr. Phil Taylor, Miss Taylor's father; Miss Taylor; Miss Colledge; Miss Colledge's mother; Miss Colledge's trainer.



LIEUT.-COMMANDER LEATHES.

In command of "M2" since November 1930 and aboard her when she was lost. He joined the submarine service in 1917. He joined "L3" as first lieutenant in 1919, and was in command of "H21" and three other boats in Reserve at Portland in 1922. Commanded "H50" and "L26."



SIR FRANK BOYD MERRIMAN.

Appointed Solicitor-General on January 27, in place of Sir Thomas Inskip. Was Recorder of Wigan, 1920-28; Solicitor-General, 1928-29. Member of General Council of the Bar. M.P., Rusholme (Manchester), since 1924.



BRIGADIER G. FLEMING.

Officer commanding the British Forces in Shanghai; co-ordinating officer and commander of the British Section of the Shanghai Volunteer Corps. His brigade is being raised to some 3500 strong, plus artillery and the Volunteer Corps.

FROM THE WORLD'S SCRAP-BOOK : NEWS ITEMS OF TOPICAL INTEREST.



A MACHINE THAT TYPEWRITES MESSAGES WHICH ARE RECEIVED IN TYPEWRITING FORM ON A KINDRED MACHINE IN ANOTHER TELEPHONE-SUBSCRIBER'S OFFICE: THE TELEPRINTER IN USE.



USING A TELEPRINTER TO TYPE A MESSAGE WHICH WILL BE TYPED BY THE TELEPRINTER INSTALLED IN THE OFFICE OF THE TELEPHONE SUBSCRIBER CALLED. Sir Kingsley Wood, Postmaster-General, speaking on January 22, said that the Post Office hoped to introduce in a few months' time a new service which was the result of the work and skill of British inventors. It was known technically as the teleprinter exchange service, and might well prove to be one of the most important systems in modern business. He said: "It will enable letters, reports, or any kind of message to be typewritten automatically between the offices of any two telephone subscribers, at any distance from one another, who have teleprinter machines installed. The typist in one office will type the message, and it will be printed simultaneously on both machines."



A GERMAN POST-OFFICE TYRE-TESTING APPARATUS: A STATIONARY BICYCLE ON A MOVING ROAD.

The Berlin Post Office, wishing to know how long a country postman's bicycle tyres may be expected to last, and which make of tyre has the longest life, uses this ingenious testing machine. The weights above correspond to the weight of the postman; below is the "road," which can be put into motion at the postman's speed.



THE OPENING OF A RADIO-TELEPHONE SERVICE TO SOUTH AFRICA: THE PRIME MINISTER SPEAKING.

On the morning of February 1, Mr. Ramsay MacDonald, in a conversation with General Hertzog, Prime Minister of the Union of South Africa, inaugurated a public radio-telephone service between this country and the Cape. Reception at both ends was extremely good, and the talk, broadcast by the B.B.C., was clearly heard by a large number of listeners. On the Prime Minister's left is Sir Kingsley Wood, the Postmaster-General.



TESTING AN EXPRESS AT SWINDON: A STATIONARY ENGINE ON A MOVING TRACK.

It is not only bicycles that can be tested away from their normal localities. The G.W.R. can test the stability of its engines, their coal and water consumption, and their pulling power, all on the "rollers" at Swindon. The railway, contributing towards trade revival, is making great efforts to increase the speed of its freight and passenger services.



THE SCULPTURES ON THE NEW B.B.C. BUILDING: MR. ERIC GILL AT WORK.

Mr. Eric Gill, the famous sculptor, has been commissioned to do the sculptures on the new B.B.C. building in Langham Place, which is now approaching completion. The panel on which he is here seen engaged is "Ariel between Wisdom and Gaiety," and it will adorn the Portland Place side of Broadcasting House. It is of Bath stone.



AN IMPORTANT EVENT AT THE "ZOO": THE HATCHING OF TWO BLACK-FOOTED PENGUINS.

A few days before Christmas, a couple of eggs of the black-footed penguin hatched at the "Zoo." The incubation period was nearly eight weeks, and it was remarkable how well both parents shared the nursing duties. When one was tired, he or she brayed loudly for the consort, who quickly arrived to take charge of the eggs. The male proved a properly solicitous parent.



BY THE SCULPTOR OF "EROS": AN EARLY WORK, RECENTLY REDISCOVERED, BY MR. ALFRED GILBERT.

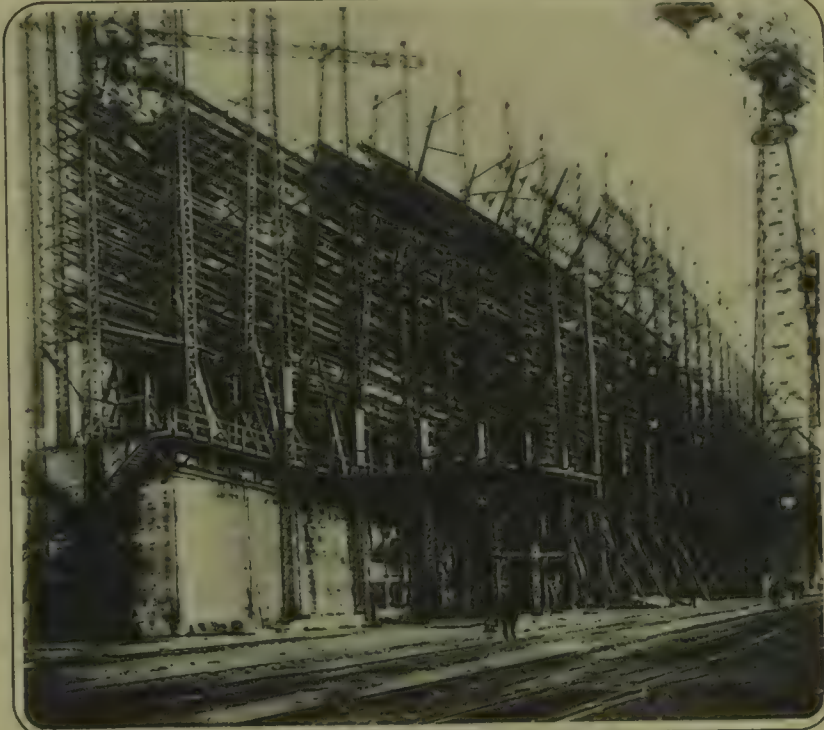
This statue was carved by Mr. Alfred Gilbert, the famous sculptor of "Eros," when he was only seventeen years old. It was long forgotten, and lately rediscovered at Aldenham, Mr. Gilbert's former public school. A remarkable amount of the artist's admirable work was broken up by his own hand, as being, in his view, unworthy of his powers.

INTERNATIONAL AFFAIRS: HELD-UP LINERS; THE DISARMAMENT QUESTION.



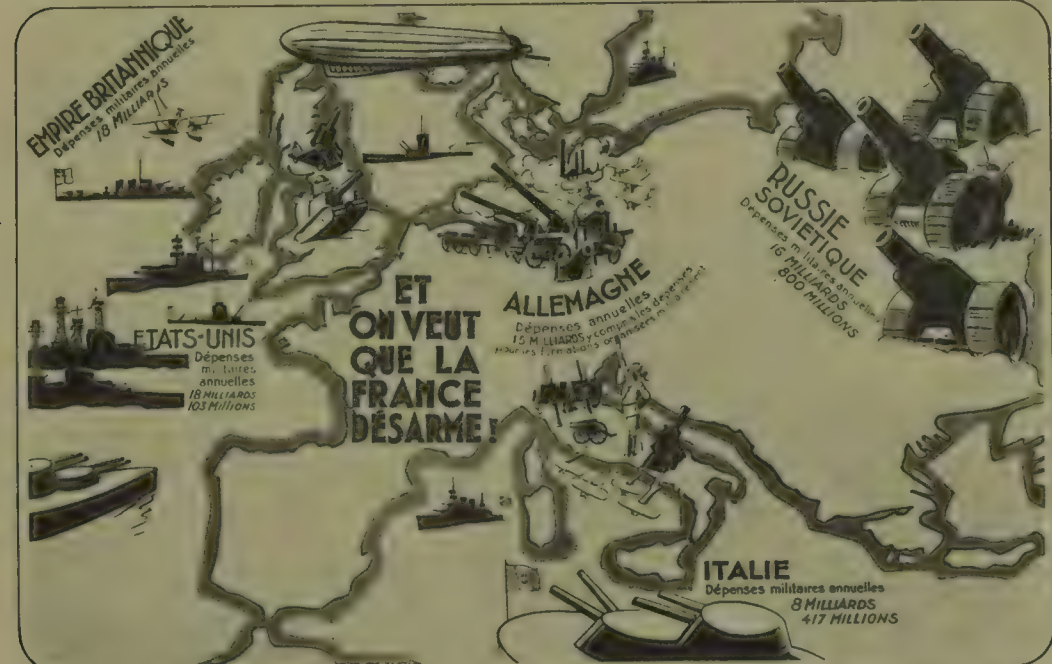
A FRENCH SUPER-LINER HELD UP FOR FINANCIAL REASONS: THE "CHAMPLAIN" AS SHE IS AT THE MOMENT, IN THE HANDS OF THE PENHOET FIRM AT ST. NAZAIRE.

It was reported from Paris on January 31 that the opposition of the Finance Commission of the Senate to the proposal for floating a State Loan to assist the Compagnie Générale Transatlantique, the French Line, had rendered immediate continuation of work upon the super-liner "Ile de France", very problematical. Both the "Ile de France," chief rival to the suspended Cunarder, and the [Continued on right.



THE OTHER FRENCH SUPER-LINER WHICH IS HELD UP FOR FINANCIAL REASONS: THE "ILE DE FRANCE" UNDER CONSTRUCTION FOR THE C.G.T.

"Champlain" are under construction in Penhoet's Yard at St. Nazaire, and this firm has been financing the work pending official aid. It is understood that it cannot continue to do so, and that the 4500 men employed on the two vessels will be dismissed soon, if not immediately.



FRENCH OPPOSITION TO THE IDEA THAT FRANCE SHOULD LESSEN HER ARMAMENTS: A POSTER FROM PARIS—WITH THE SARCASTIC EXCLAMATION "AND THEY WANT FRANCE TO DISARM!"

It need hardly be said that the Powers do not see eye to eye when their respective fighting forces are under discussion. Here are but two cases in point. The French poster is one of a number of such placards recently placed on walls in Paris. As will be noted, it gives the annual military expenditure on armaments of Great Britain, the United States, Italy and Russia, and [Continued on right.



GERMANY IN OPPOSITION TO THE CHECK UPON HER ARMAMENTS: SIGNING A PROTEST ALLEGING THE UNFAIRNESS OF HER POSITION.

the expenditure by Germany, including the monies spent on bodies organised militarily; and it comments: "And they want France to disarm!" As to the German scene, it will be remarked that on the walls of the room in which the signing is taking place are diagrams of the fighting-strength of various countries; figures, of course, favouring the case presented.



THE WORLD DISARMAMENT CONFERENCE AT GENEVA: FLAGS OF THE NATIONS DISPLAYED AS A COMPLIMENT TO THE DELEGATES.

The World Disarmament Conference opened at Geneva on February 2, not at the happiest of moments, the conflict between Japan and China being as serious as it is and militant action being in the ascendant. Nevertheless, there is no need to labour the point that all wish the delegates success in their endeavours to create a less aggressive world; or should one say a



THE WORLD DISARMAMENT CONFERENCE AT GENEVA: THE SALLE DU CONSEIL GÉNÉRAL, THE SCENE OF THE PLENARY SESSIONS.

world in which neighbours are less fearful of one another? As to the second of our photographs, it should be noted that the Salle du Conseil-Général, formerly the Bâtiment Electoral, will be the scene of the plenary sessions of the Conference. A specially erected building adjoining the Palais des Nations will be used for the meetings of the many and various Commissions.

NANKING SHELLLED BY THE JAPANESE: THE KUOMINTANG CAPITAL.



[Panorama Continued Below.]

NANKING, WHICH WAS SHELLLED BY JAPANESE WAR-SHIPS ON THE NIGHT OF FEBRUARY 1-2: A PANORAMIC VIEW OF THE CITY, —

[Panorama Continued from Above.]



— WHICH WAS THE SEAT OF THE NATIONALIST GOVERNMENT UNTIL LAST WEEK; SHOWING LION HILL, AT WHOSE FORTS THE JAPANESE FIRED.



A PICTURE SUGGESTING PEACEFUL PROSPERITY: LOOKING TOWARDS SIAKWAN, THE COMMERCIAL QUARTER, FROM A BRIDGE AT NANKING.



LOOKING TOWARDS LION HILL, AGAINST WHOSE FORTS THE JAPANESE WAR-SHIPS FIRED A NUMBER OF SHELLS.



A PICTURESQUE AND PECULIARLY ORIENTAL ASPECT OF NANKING: A PAGODA SET BY THE SIDE OF THE CANAL.



DWELLERS IN THE OUTSKIRTS OF NANKING: PEASANT GIRLS AND BOYS CLAD IN WADDED WINTER CLOTHING.

The first news that there had been Japanese action at Nanking came by way of Washington. The report said: "Commander Rutledge, of the United States destroyer 'Simpson,' has sent a wireless message to the Navy Department, saying: 'Japanese vessels opened fire on Nanking at 3 p.m. Greenwich Mean Time. 'Simpson' had to shift to get out of line of fire. No warning was given. Firing continued.'" According to Chinese accounts, as recorded by Reuter in a Nanking telegram dated 2.30 a.m. February 2: "Despite assurances to the contrary, Japanese war-ships anchored in the Yangtze shelled Nanking to-night. The firing

opened at 11.15 and shortly afterwards marines landed under cover of the firing. The firing ceased at 1 a.m. Great alarm was created and residents on the water-front fled in thousands to within the walled city 2½ miles away." Again according to Chinese accounts, Japanese marines fired from the water-front at a Chinese patrol; while Japanese war-ships fired at the forts on Lion Hill. The Japanese claim that Chinese had fired on some of their marines. Nanking was the seat of the Kuomintang, or Nationalist Party, Government, until last week, when that Government moved to Loyang, General Chiang Kai-shek's stronghold.

WITH THE AIR FORCE THAT BOMBED CHAPEI: ARMY CO-OPERATION; LOADING UP EXPLOSIVES.



JAPANESE INFANTRY COMMUNICATING WITH THEIR CONTACT-PATROLS:
USING A CONSPICUOUS GROUND-CLOTH AND HAND-FLAGS.



THE JAPANESE AIR FORCE UNDER EXTREME CONDITIONS: MECHANICS AT A JAPANESE
AERODROME AT MUKDEN BOILING WATER WITH WHICH TO START-UP THEIR MOTORS.



WITH ROOFING-PLATE PAINTED FOR THE INFORMATION OF THEIR CONTACT-PATROLS:
JAPANESE ARTILLERY ON A SAND-BAGGED ARMoured TRAIN.



WHERE BOMBING WAS FOUND TO BE AN EFFECTIVE WAY OF DEALING WITH BANDITS:
CARRYING AMMUNITION-BOXES TO THE MACHINES ON A JAPANESE AERODROME
IN MANCHURIA.

The Japanese Air Force has played a considerable part in the complex situation which has developed in Manchuria, and, more recently, in Shanghai. In Manchuria aerial bombing was found to be a most effective way of dealing with bandits, and there are reports of heavy casualties being inflicted in this way. On another page will be found illustrated some of the remarkable effects of the Japanese bombing of Kowpangtze, just previous to its evacuation by Chang



AN AIR FORCE WHICH HAS USED BOMBING AS A FORM OF INTERNATIONAL PROTEST
AT SHANGHAI: A TYPICAL JAPANESE MILITARY AEROPLANE; SHOWING DETAILS OF
BOMBS AND ARMAMENT.

Hsueh-liang's troops. At Shanghai the Japanese bombed the Chinese quarter of Chapei from the air. Their attack was made on the railway station, where a Chinese armoured train was operating, but the aeroplanes flew very high and hence made many misses, with deplorable results. The station was reported to have been wrecked, and the armoured train to have been eventually driven off. Meanwhile, the Tokio Government ordered two aircraft-carriers to Shanghai.

THE JAPANESE IN THE FIELD AGAINST CHINESE: SO-CALLED "BANDITS"; AND "WAR" SCENES IN MANCHURIA.



THE BANDIT QUESTION IN MANCHURIA: A VIEW OF THE SO-CALLED BANDIT HEADQUARTERS AT PAICHIPU; CONVENIENTLY SITUATED ON THE PEKIN-MUKDEN RAILWAY.



IN CHINCHOW, WHICH WAS PEACEFULLY OCCUPIED BY THE JAPANESE FORCES: TENTED GOODS-TRUCKS WHICH CHINESE SOLDIERS USED AS THEIR LIVING QUARTERS.



ONE OF THOSE WHO HAVE BEEN CALLED MANCHURIAN BANDITS: A MEMBER OF A KIND OF MILITIA ORGANISED BY WEALTHY MERCHANTS.



TYPES OF MEN WHO ARE HARASSING THE JAPANESE IN MANCHURIA: CHINESE IRREGULARS PHOTOGRAPHED AT PAICHIPU, THE SO-CALLED BANDIT HEADQUARTERS.



A TYPICAL SO-CALLED MANCHURIAN "BANDIT": WEARING AN ARMBLET INSCRIBED "BRAVE ARMY FIGHTING FOR THE JUST CAUSE."



THE FLIGHT OF THE CIVILIAN IN WAR-RIDDEN MANCHURIA: DISTINGUISHED MANCHU LADIES ABOUT TO FLEE FROM MUKDEN UNDER WINTRY CONDITIONS.



THE CHINESE RETREAT FROM KOWPANGTZE TO CHINCHOW: A TRUCK LOADED WITH—NOT VERY MARTIAL-LOOKING—WAR-MATERIAL, AND GRINNING SOLDIER.

The photographs reproduced on these pages were taken by Mr. Walter Bosshard, the well-known photographer-explorer and correspondent who is acting for this paper in the Far East, and has been represented in it of late by a remarkable series of snapshots illustrating every phase of the complex Manchurian situation. As we noted in our last issue, when dealing photographically with the Japanese occupation of Chinchow, the advance down the Pekin-Mukden railway was made for the purpose of maintaining peace and order in Manchuria. Commenting on the state of affairs after

the Japanese occupation of Chinchow, a "Times" correspondent wrote: "If Japanese expectations are realised, the situation will now improve rapidly. With Chang Hsueh-liang's forces irrevocably beyond the Great Wall, provincial Governments which recognise Japanese rights can extend their authority over Manchuria. Provincial revenues, no longer swallowed

[Continued opposite.

THE JAPANESE IN THE FIELD AGAINST CHINESE : KOWPANGTZE OCCUPIED ; AND OTHER MANCHURIAN "OCCASIONS."



THE CHINESE ABANDONMENT OF KOWPANGTZE : THE STATION FIRED BY THE FORCES OF GENERAL CHANG HSUEH-LIANG WHILE THEY WERE RETREATING BEFORE THE JAPANESE.



AFTER THE JAPANESE AIR-BOMBARDMENT OF KOWPANGTZE : CHINESE SOLDIERS TAKING A CAREFUL LOOK-ROUND BEFORE LEAVING THEIR DUG-OUT.



AN ENTERPRISING JAPANESE WOMAN : MINAKU NAGATA, THE ONLY FEMALE JAPANESE WAR CORRESPONDENT IN MANCHURIA.



A TYPICAL CHINESE MILITARY LEADER IN MANCHURIA : CHUN-MIN-RU PHOTOGRAPHED BEFORE THE CHINESE RETREAT FROM KOWPANGTZE.



A TYPICAL JAPANESE MILITARY LEADER IN MANCHURIA : COL. WAKAMATSU, WHOSE CAVALRY REGIMENT OCCUPIED KOWPANGTZE STATION.



THE EFFECTIVENESS OF THE AIR-ARM EMPLOYED BY THE JAPANESE AGAINST "BANDITS" : A BOMB CRATER AT KOWPANGTZE.

Continued. by excessive armies, will enable them to enlist bandits into the local forces." The "bandits" remain a serious trouble; the delay of the advance of the main Japanese body from Kowpangtze southwards was partly due to the necessity of repairing the bridges and partly



A MOST WARLIKE PRELUDE TO THE PEACEFUL OCCUPATION OF CHINCHOW BY THE JAPANESE : THE EFFECT ON THE RAILWAY AT KOWPANGTZE OF A JAPANESE AIR-BOMBARDMENT.

to clashes with "local volunteer corps." The line between "bandits" and "local volunteer corps" is often very hard to draw. Mr. Walter Bosshard notes, in connection with the so-called bandit headquarters at Paichipu (on the Pekin-Mukden line between Kowpangtze and Mukden): "What the Japanese call 'bandits' is in reality a home defence force organised by rich merchants. Its members are armed, wear yellow badges and civilian dress." One of our photographs shows such a "bandit," with the yellow badge on his arm bearing the inscription "Yi-Yung-Chun" ("brave army fighting for the just cause"). Various other pages in this issue are concerned with the situation at Shanghai and Nanking; and we also publish other pictures concerning Manchurian incidents.

Notes for the Novel-Reader: Fiction of the Month.

THE novels of the month have little in common; but in four of them the central figure is a woman, so out of chivalry we will discuss them first.

Aissa, whose hard-won salvation Mr. Joyce Cary celebrates is, when we first meet her, a maid at a

on Pauline with the greed of a vampire. Mr. Nichols works us up to a fever of suspense over Irela's operatic performances; her voice is failing her on the high notes which the uninstructed opera-going public loves: will she break down? I think the author should have told us more definitely whether she was as good a singer as her champions or as bad a one as her critics declared her to be; the reader is uncertain whether he is meant to pity or admire, to regard Irela's "come-back" as a magnificent success or a tragic failure.

Little Cécile Auclair, the third of our heroines, is not a dramatic or an imposing figure. She does not dominate Miss Cather's picture of early eighteenth-century Quebec, but she serves to give it history and perspective and to bring it into relation with daily, non-historical life: for she is a very human child, in spite of her grown-up way of talking and her housewifely cares. Since her mother's death she was all her father had left in the world—at any rate, in the New World; and she took her responsibilities seriously. She was *sérieuse* and *dévoté*; a little outpost of French civilisation in a barbarous but beautiful land. Quebec itself was not barbarous; on the contrary, it was exceedingly religious. The missionary spirit of the Roman Catholic Church inspired Miss Cather with the subject of "Death Comes for the Archbishop," and "Shadows on the Rock," too, is a novel which will have a special appeal to Roman Catholics. But

there is nothing controversial or bigoted about it; Miss Cather makes no attempt to conceal the fact that Monseigneur de Saint-Vallier was an over-worldly prelate who only arrived at Christian humility after a period of chastening. If restraint is a fault, then Miss Cather is guilty of it; she writes deliberately in a low tone, she purposely lengthens the shadows. But, in spite of that, the total effect of her story is cheerful, and it is orderly and beautiful as her prose.

Lodging-houses of fiction seem to be filled as a matter of course with people so sordid, so dull and similar, that it is scarcely worth the effort to discriminate between them. The lodgers who figure (happily for a short time) in Miss Muskett's story, "The Shallow Cup," are rather less respectable than most, and yet one wonders that even they could have tolerated their surroundings. In this disreputable home the girl, Lisbeth (our fourth heroine) was reared, and there remained till her mother died, when, having, through one experienced lodger, escaped the evil schemes of another, she found shelter in a French convent. Her subsequent career is more amazing than probable, as indeed she is; but the story has vigour and, unlike many contemporary novels, it gathers impetus as it goes along. In itself it is never wearisome, though there is no denying that some of its conversations are.

We now escape from female domination to the West Coast of Scotland—a man's country—and follow the fortunes of two brothers, John and Fergus Macrae, in whose unhappy lives women played a small, though a vital and disastrous

part. John, older and cleverer than his brother, had a mean nature. Mr. Strong's favourite (and the reader's) is Fergus, the well-meaning, slow-witted Hercules of the district, foremost in feats of strength, reader to fight

than to fall in love. All the same, it was a woman, the orphan servant girl from Glasgow, who was mainly responsible for alienating the brothers. She paid the penalty with her life. Murder seems to have been common in the neighbourhood of Ardnamurchan Point fifty or sixty years ago; John was concerned with it as a lad, Fergus committed it when he grew up. It is odd, considering how scrupulous in some ways his conscience was, that the deed did not haunt him more. However, he ruined a splendid constitution with drink, and went down in the world so much that his brother, now married, did not care to have him in the house. "The Brothers" is a powerfully written book, with some extraordinarily rousing scenes, but it hardly achieves the stature of tragedy, as neither of the brothers seems endowed by nature with a capacity for enduring virtue or happiness.

"Magnolia Street" is a kind of "Derby Day" among modern novels. Like Frith, Mr. Golding has crowded on to his canvas scores of characters, all interested in themselves and what is going on round them, all separately and collectively demanding one's attention,

and yet to some extent sinking their identities in the general design. In a picture the design is immediately evident. In a novel it is not; the element of time intrudes, the reader must laboriously turn the pages: what wonder if he cannot see the wood for the trees? Mr. Golding meets the difficulty in several ways. One half of Magnolia Street is Jewish, the other Gentile; the two factions balance each other. Whenever they meet there is a sense of friction or fusion. Every now and then some noteworthy incident rouses the whole street to an excited awareness of communal life: these celebrations stand out like high lights. Moreover, in the early part of the book, nearly everyone in the street is poor, and nearly everyone is affected in life, limb, happiness, or fortune by the Great War. Magnolia Street is a microcosm of the modern world—the modern world in a great industrial town. A gloomy theme, it may be thought; but no one can think so who reads Mr. Golding's book, so rich is his invention, so discriminating yet universal the humanity of his outlook. He preaches no philosophy of life, yet the material is there on which such a philosophy might be founded.

Jacob Wassermann, on the other hand, is always arranging his scene, Dostoevski-like, to illustrate some moral truth. His method, in "Wedlock," is familiar to

[Continued on page 228.]



MR. LOUIS GOLDING, AUTHOR OF "MAGNOLIA STREET," AT HIS DESK.

Mr. Golding's "Magnolia Street" is a best-seller of the moment. Not being satisfied with it as originally written, the author rewrote it; and the double task took him two years. The theme is the juxtaposition of Jew and Gentile in the one street. His next work will also be concerned with Manchester, the Doomington of "Magnolia Street."

mission house in Nigeria, and a favourite with Mrs. Carr, the missionary's wife. The emotionalism of her nature is inflamed by ecstatic visions; far from keeping her Christianity to herself, she proclaims it to the district at large. Fired by her example, her co-religionists make a raid on the "pagans," worshippers of the goddess Oke, and a good deal of blood is spilt, including (in the end) Aissa's own, her baby's, and her husband's. The last two she gave willingly, she declared, to Jesus; but that was not the truth; her pitiful expedients to save them provide Mr. Cary's terrible story with one of its few moments of pathos: of horror it has plenty. Mr. Cary deliberately chooses for his story a moment when the negroes are exasperated by the failure of the rains; doubtless in damper seasons they are less hysterical and blood-



MISS WILLA CATHER, AUTHOR OF "SHADOWS ON THE ROCK."

thirsty. It would be difficult to exaggerate his insight into the native mind and character: it comes like a revelation, and makes "Aissa Saved," rough diamond among novels though it be, one of the most remarkable I have read for a long time.

"Evensong" is much more the book of a conscious artist. The narrative has moments of exquisite finesse—as when, for instance, the Edwardian practical joker, Felix Degrasse, arrives and proves not to be the long-lost lover for whom Mme. Irela, the great prima-donna, had effected so many changes in her appearance. These changes, thought Pauline, her niece and secretary, made her look younger, but robbed her face of its character. Her personality, however, remained unaffected, and it is her personality by which "Evensong" stands or falls; for though Mr. Beverley Nichols conducts his narrative with great skill and makes it run—helped on by the love-story of Pauline and the young American press-photographer—for more than four hundred pages, there is little real development in it. In spite of the excellence of some of the subsidiary characters, "Evensong" is a one-part book. There is no doubt that the aging prima-donna, with her tantrums, her courage, her meanness, and her horse-sense, is a wonderful creation. Mr. Beverley Nichols's knowledge of the opera and the operatic stage, though never obtrusive, is quite sufficient for its purpose—to make a convincing setting for Irela's return, after twelve years' absence, to the London which had idolized her. She has, besides, a young rival whom she dreads—Baba Letoile—a vindictive enemy in the person of Paul Kober, once her admirer and impresario. Her friends, as is not surprising, are few and far between; she fastens



MISS DOROTHY WYNNE WILLSON, THE AUTHOR OF "EARLY CLOSING," WHO DIED LAST WEEK AT THE AGE OF TWENTY-TWO.

Miss Willson's "Early Closing," a novel of school life, was one of the books recommended by the Book Society last year. She was a county hockey player. Her death was due to influenza.



MR. ERNST LOTHAR, AUTHOR OF "THE CLAIRVOYANT."

part. John, older and cleverer than his brother, had a mean nature. Mr. Strong's favourite (and the reader's) is Fergus, the well-meaning, slow-witted Hercules of the district, foremost in feats of strength, reader to fight

NOVELS REVIEWED.

- Aissa Saved. By Joyce Cary. (Benn; 7s. 6d.)
 Evensong. By Beverley Nichols. (Cape; 7s. 6d.)
 Shadows on the Rock. By Willa Cather. (Cassell; 7s. 6d.)
 The Shallow Cup. By Netta Muskett. (Hutchinson; 7s. 6d.)
 The Brothers. By L. A. G. Strong. (Gollancz; 7s. 6d.)
 Magnolia Street. By Louis Golding. (Gollancz; 8s. 6d.)
 Wedlock. By Jacob Wassermann. (Allen and Unwin; 7s. 6d.)
 The Clairvoyant. By Ernst Lothar. (Secker; 7s. 6d.)
 Wooden Swords. By Jacques Deval. (Secker; 7s. 6d.)
 Sudden Death. By Freeman Wills Crofts. (Collins; 7s. 6d.)
 The Polo Ground Mystery. By Robin Forsythe. (Bodley Head; 7s. 6d.)
 Who Closed the Casement? By Thomas Cobb. (Benn; 7s. 6d.)



MR. BEVERLEY NICHOLS, AUTHOR OF "EVENSONG."

Mr. Beverley Nichols's novel, "Evensong," was published the other day, and in the same week his play, "Avalanche," was produced by the Arts Theatre and his first film was completed at the A.R.P. studios at Ealing. Both "Evensong" and "Avalanche" are grim; but, as our readers are aware, Mr. Nichols has a much less serious side, a side which will be demonstrated by a series of "Child's Guide to Knowledge" articles which will begin in "The Sketch" on February 10.

JAPAN'S FINAL ADVANCE IN MANCHURIA: SCENES AT CHINCHOW, SHANHAIKWAN, AND ON THE GREAT WALL.



THE GREAT WALL ONCE MORE A CHINESE LINE OF DEFENCE AGAINST AN ADVANCE FROM MANCHURIA: CHINESE INFANTRY LINING THE ANCIENT RAMPARTS.



A FOCUS OF INTEREST IN THE MANCHURIAN SITUATION: WHERE THE PEKIN-MUKDEN LINE CUTS THROUGH THE GREAT WALL NEAR SHANHAIKWAN.



THE UNOPPOSED JAPANESE ADVANCE INTO CHINCHOW: JAPANESE TROOPS ON AN ARMoured TRAIN ON THE WAY TO CHINCHOW.



GENERAL HO-CHU-KWOH INSPECTING TROOPS MANNING THE GREAT WALL.



THE GATE OF SHANHAIKWAN, WHICH THE JAPANESE WERE REPORTED TO HAVE REACHED ON JANUARY 7.



AN AERIAL VIEW OF THE CHINESE BARRACKS AT CHINCHOW: CANTONMENTS FOR A STRONG GARRISON WHICH CHANG HSUEH-LIANG WITHDREW.



WHERE CHINESE AUTHORITIES THANKED THE JAPANESE FOR NOT ENTERING THE TOWN BEFORE THE EVACUATION WAS COMPLETE: CHINCHOW—FROM THE AIR.

Chinchow, as noted by us in our last issue, was reached by the Japanese advance guard on January 2, and a day later General Muro's division was given a welcome by diplomatic Chinese. "The Chinese authorities," a "Times" correspondent noted, "thanked the Japanese for not entering until the evacuation was complete." On January 7 it was reported that the Japanese had advanced to Shanhaikwan, the little town on the confines of Manchuria and the province of Chihli, in China proper. At the same time came the news of the U.S. Note to Japan, which

opened with the words: "With the recent operations about Chinchow, the last remaining administrative authority of the Government of the Chinese Republic in Manchuria, as it existed prior to September 18, 1931, has been destroyed." None the less, the Japanese position continued to be unsatisfactory; bandits harassed their forces; and a Japanese cavalry detachment eighty strong was attacked by bandits not far from Chinchow and lost half its numbers; while bandits also destroyed the electric power station and Chinchow was left in darkness.

THE SINO-JAPANESE CONFLICT: NAVAL POWER; AND THE SHANGHAI VOLUNTEER CORPS.



INTERNATIONAL NAVAL POWER AT SHANGHAI: H.M.S. "KENT," FLAG-SHIP OF ADMIRAL SIR HOWARD KELLY, COMMANDER-IN-CHIEF OF THE CHINA STATION, WHICH WAS ORDERED FROM BATAVIA TO SHANGHAI; AND WAR-SHIPS OF FRANCE, AMERICA, AND JAPAN—WITH NATIVE CRAFT.



THE STORM CENTRE: SHANGHAI, THE COMMERCIAL METROPOLIS OF CHINA—A MAP SHOWING THE INTERNATIONAL SETTLEMENT, THE FRENCH SETTLEMENT, THE CHINESE CITY, AND CHAPEI, WHERE THE EARLIEST FIGHTING TOOK PLACE.



THE SHANGHAI VOLUNTEERS DURING A PARADE: A BRITISH COMMAND OF BRIGADIER-GENERAL GEORGE FLEMING.

SHANGHAI, THE STORM CENTRE; WHICH HAS BEEN MOBILISED FOR SETTLEMENT DEFENCE.



TROOPS OF THE SHANGHAI VOLUNTEER CORPS DURING A PARADE: THE SHANGHAI SCOTTISH, HEADED BY THEIR PIPERS, MARCHING PAST AND SALUTING THE CONSULAR BODY WITH "EYES RIGHT."



ON PARADE IN SHANGHAI: ARMoured CARS OF THE SHANGHAI VOLUNTEER CORPS WITH THEIR CREWS—UNITS OF A BODY MOBILISED ON JANUARY 28 FOR THE DEFENCE OF THE INTERNATIONAL SETTLEMENT.



ARTILLERY SECTION OF THE CORPS WHICH IS NOW UNDER THE HANDS OF THE O.C. BRITISH FORCES IN SHANGHAI.



AT ONE OF THE BOUNDARIES IT IS VERY DIFFICULT TO DEFEND, THE FOREIGN QUARTER MERGING INTO THE CHINESE AREA: AT A GATE BETWEEN THE FRENCH SETTLEMENT AND THE CHINESE CITY IN SHANGHAI.



PART OF THE AREA PLACED IN CHARGE OF BRIGADIER-GENERAL FLEMING, THE OFFICER CO-ORDINATING THE DEFENCE FORCE OF THE

With regard to the illustrations on this double-page, the following notes may be given. In an official statement issued by the Foreign Office on January 31, it was announced that it had been decided to dispatch a warship from Hong-kong, carrying a battalion of infantry and a battery of artillery to strengthen the forces at Shanghai, and it was added: "The naval forces at Shanghai, consisting at present of H.M.S. 'Cornwall' and H.M.S. 'Sandwich,' together with two gunboats, will shortly be reinforced by the arrival of H.M.S. 'Kent' from Batavia. H.M.S. 'Cuthbert,' from Hong-kong, was due to arrive to-day." Admiral Sir Howard Kelly is Commander-in-Chief of the China Station, and the "Kent" is his flagship. As to the forces acting on the defensive in the International Settlement and the French Settlement, these were mobilised when the Municipal Council of Shanghai declared a State of Emergency on January 28. A Defence Committee was formed immediately, with Brigadier-General George Fleming, Officer Commanding the British Forces in Shanghai, as co-ordinating officer and Commander of the British Section of the Shanghai Volunteer Corps. The Americans, Italians, and French remained under their own commanders. Then,



INTERNATIONAL SETTLEMENT: A PANORAMIC VIEW OF THE BUND AT SHANGHAI; SHOWING MANY IMPORTANT BUILDINGS, INCLUDING THE POST-OFFICE.

according to the "Times," "the defence forces were duly apportioned to respective sectors of the Settlement boundaries, the French troops taking the French Concession, and the American Marine Corps and the British Shanghai Volunteers, in the order named, taking the west line from the boundary of the French Concession, covering the International Settlement to the North Station." After which, we may quote Lady Hosié, writing in the "Evening News" the other day: "A few of the Shanghai Volunteer Corps may swing by, most soldierly and spruce. They may well be, for they are recruited generally from young Englishmen in the big firms who have been in school cadet corps, or older men who fought in the War." And again: "Shanghai is the trade and money centre of all China. And British pioneers laid the foundations of its greatness, and English, with some Scots and a few Welsh, are still its great builders." With the comment that three-quarters of a million Chinese have percolated into the International Settlement, seeking trade or safety; and the note: "There are two critical situations. First, defenceless foreign homes outside the Settlement area, and secondly, a vast Japanese-hating population inside the Settlement."

SHANGHAI—THE STORM CENTRE: AN INTERNATIONAL SETTLEMENT UNDER THE PROTECTION OF FOURTEEN POWERS.

PICTORIAL MAP BY D. MACPHERSON.



THE CHIEF SCENE OF THE SINO-JAPANESE CONFLICT: SHANGHAI; WITH ITS INTERNATIONAL

The storm-clouds which had long been gathering over Shanghai grew more menacing on January 27, and, becoming blacker and blacker, burst on the following night, when Japanese destroyers bombarded the Woosung Forts and Japanese marines entered Chapel, where fierce fighting began between them and well-armed Chinese regulars. Later, Japanese aeroplanes bombed the district round the North Station, and the situation developed in an exceedingly dangerous manner, both locally and internationally. Meantime, the International Settlement and the French Settlement had prepared and manned defensive positions on their boundaries. In this connection, it should be noted that Shanghai consists of six areas—the old city, some of which goes back to the eleventh century; the International Settlement; the French Concession; Chapel, a northern suburb; Footong, an eastern suburb; and Nantou, a southern suburb—and that it is administered as three

AND FRENCH SETTLEMENTS—THE FOREIGN QUARTER MERGING INTO THE CHINESE AREA.

areas—the International Settlement, the French Concession, and Chinese Greater Shanghai. The population of the International Settlement, according to the current "Statesman's Year Book" is 1,007,868, of which 36,471 are foreigners and 971,397 Chinese. To which it should be added that the International zone is by no means easily handled; for, as Mr. O. M. Green pointed out in the "Sunday Times" the other day: "Shanghai is a ticklish place. It is an International Settlement, governed by a Municipal Council of foreigners and Chinese annually elected by the ratepayers, under the protection of fourteen Powers, and what affects one affects all. The foreign quarter merges into a huge, densely packed Chinese area all round . . . This makes the foreign Settlements very difficult to defend. Besides the angry temper of the Shanghai mob (which is always very ugly), there is the danger of Chinese troops sweeping into the Settlements."



THE WORLD OF SCIENCE.



THE FRILLED LIZARD.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

TAKE a survey where you will of any group of animals, and you will find species by the hundred as like as two peas, save for differences of coloration, size, or differences in proportion, such as the length of the limbs, shape of the wings, and so on. But in practically every group you will find at least one (there may be a dozen) which have, so to speak, "run amok" by developing some structural peculiarity which sets it apart from all its tribe. I was reminded of this the other day by the arrival at the "Zoo" of some frilled lizards, for they are really most amazing creatures. We all know a lizard when we see one; though we may not be able to say to what species any given specimen shown us may belong. But when we come to the Australian frilled lizard (*Chlamydosaurus kingi*), we are compelled almost to gasp with astonishment. And our surprise increases as our examination extends.

So far as the general shape of its body is concerned, it is very obviously a lizard. But it presents the quite unique feature of a voluminous fold of skin encircling the head and neck and forepart of the body. And while the creature is at rest there remains little more to be said of it. Give it cause for suspicion, however, and a curious thing happens. It turns to face the danger and to open out that frill. Then suddenly, as suspicion begets fury, it expands into a great circular shield, in the centre of which is a



1. THE FRILLED LIZARD (*CHLAMYDOSAURUS KINGI*) SEEN FROM BEHIND: A PHOTOGRAPH SHOWING THE FRILL, WHICH IS SPREAD OUT WHEN THE LIZARD IS ANGERED OR FRIGHTENED, FALLING IN FOLDS ABOUT THE NECK LIKE A CLOSED UMBRELLA.

The frilled lizard, as we noted when illustrating some specimens that had been received by the London "Zoo" recently, is a native of Queensland and Western Australia, where it generally haunts the lower limbs of the largest trees. When fully expanded, its frill may measure as much as eight or nine inches across. The animal itself is some three feet in length.—[Photograph by Seth-Smith.]

widely opened mouth of a brilliant saffron yellow, well-calculated to strike terror into a would-be adversary. And that adversary may well think twice before attacking an opponent of nearly three feet long, with a most serviceable armature of teeth! Nevertheless, it may be that the threatened one refuses to be frightened; and in that case the frill is promptly closed and, deeming discretion the better part of valour, it takes to flight. But here, again, it does not run on all fours, after the manner of the lizard tribe, but rears up on its hind-legs and runs like a hundred-yards sprinter! This much was told us long since by the late Saville Kent, who

gave us that wonderful book on the Australian Barrier Reef. His account, which he gave at a meeting of the Zoological Society of London some years ago, has been confirmed since by other observers. We must turn now to the mechanism by which this frill is opened and closed. And in doing this it would be well to have in mind the behaviour of other members of the lizard tribe which open the mouth and assume a threatening attitude when on the defensive. A good example of this kind is found in an agamoid lizard, nearly related to the frilled lizard. This creature (*Phrynocephalus mystaceus*), a native of South Russia, when infuriated lashes its tail and opens a rose-coloured mouth widely, breathing defiance. A swelling of the throat accompanies this attitude, and this swelling is brought about by depressing the two long, rod-like, backwardly directed, supporting bones of the tongue. Here, then, we have an incipient stage in the development of the great umbrella-like shield of the frilled lizard. For this is opened and closed by the action of the same rods, which have here become enormously developed.

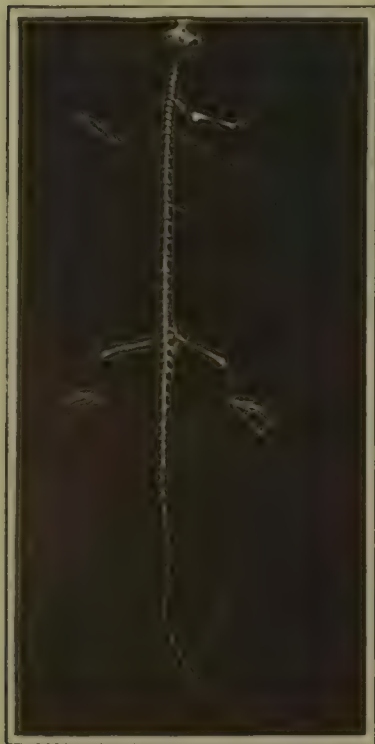
As an explanation, this seems simple enough. But nevertheless one may well ask why this excessive lengthening should have taken place? We may attribute it, probably, to the effects of "use," coupled with a diathesis or inherent super-sensitiveness of the parts affected to stimulation, lacking in *Phrynocephalus*, which, though performing similar movements with the tongue-bones, has not perceptibly increased their length. For we must remember that what applies to one animal does not by any means apply to its near relations. No two living bodies are ever quite alike, or make precisely the same responses to the same stimuli. We can never say of A and B that, given the same stimuli, and of the same intensity, both will respond in the same way. By the way, it is to be noted that in the frilled lizard two different kinds of tissue have had to respond concomitantly to stimuli: for the lengthening of the tongue-bones has been accompanied by an extension or stretching of the skin of the throat to form the frill.

The singular habit of running for short distances on the hind-legs, with the fore-legs pressed closely to the body, is seen in two other lizards. And they are even more remarkable, since after this fashion they run along the surface of the water. These are those most extraordinary-looking lizards known as "basilisks," which are arboreal in habit, and live only on trees overhanging water. The best-known species, inhabiting Central and South America, will, when alarmed, drop to the water and scuttle along the surface on its hind-legs—a performance more efficiently performed by the young than the heavier adults. This surprising accomplishment is rendered possible by

long scaly fringes to the toes, which serve them as webbed feet. An allied species (*Deiropteryx*), can not only run along the surface of the water, but can also dive to the bottom, and there find safety till the danger is past!

These two cases are much more than merely "curious." They are, indeed, extremely puzzling, for it seems impossible to conceive of the steps by which so remarkable a mode of locomotion can have been brought about. Some water-birds, we know, will "scuttle" along the surface of the water with a running motion, but with them the body is borne up by the wings. And there are many insects which can run as easily over the surface of the water as others do over land. But they are so light that they are borne up by the surface-tension of the water. Doubtless, if the habits of these lizards and of their near relations could be intensively studied on the spot, a clue to the mystery would be found.

I have space for one more of such puzzling cases. And this is furnished by that remarkable little lizard known as the flying dragon (*Draco volans*) of the Malayan region. They are enabled to "plane" through the air by means of enormously elongated ribs, which, in the course of their evolution, as they thrust outwards from the body, carry with them a great fold of skin to form a sort of parachute. And these ribs are freely movable, so that when pressed close to the sides of the body, thus closing the "wings," they look at first sight like ordinary lizards. We can only speculate as to the origin of this astonishing excess in the length of the ribs. These little creatures may have begun by taking short leaps into the air, and at the same time spreading out the ribs so as to flatten the body and offer a wider surface for support,



2. ANOTHER EXAMPLE OF A LIZARD WHOSE RIBS ARE DEVELOPED IN AN EXTRAORDINARY WAY TO SUPPORT AN "UMBRELLA" OF SKIN (IN THIS CASE USED FOR PLANING THROUGH THE AIR): THE SKELETON OF A FLYING DRAGON OF MALAYA (*DRACO VOLANS*).

The means by which the frilled-lizard opens its mouth and spreads its frill together is very similar to that by which a certain agamoid lizard of South Russia opens its mouth and swells its throat in defiance of an attacker. The swelling of the throat in the case of the agamoid lizard is brought about by depressing two long, rod-like, backwardly directed, bones that support its tongue. The great umbrella-like shield of the frilled lizard is opened and closed by the action of similar rods, in this case enormously developed.



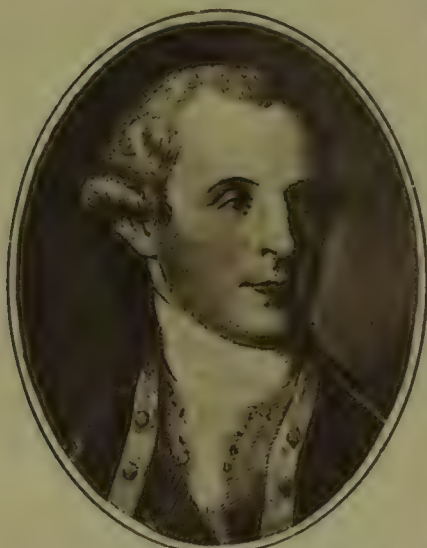
3. THE FRILLED LIZARD WITH ITS MOUTH AND FRILL OPENING TO ALARM AN ATTACKER: MOVEMENTS WHICH TAKE PLACE TOGETHER THROUGH THE MEDIUM OF THE TWO ROD-LIKE, BACKWARDLY DIRECTED, BONES SUPPORTING THE LIZARD'S TONGUE.

Photograph by Seth-Smith.

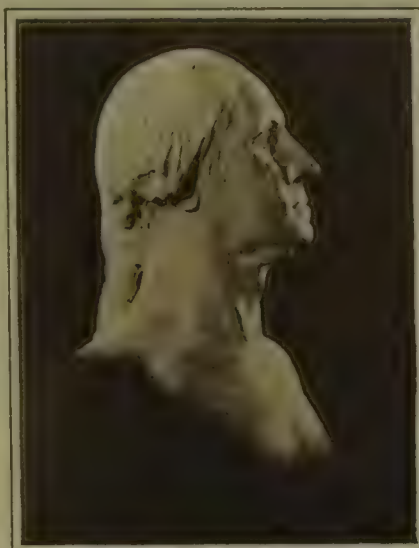
after the fashion of the so-called "flying snake." An incessant use of this form of locomotion would, judging by the evidence afforded as to the effect of intensive use on this or that part of the skeleton in other cases, gradually give rise to enlarged structures in proportion to their sensitiveness to stimuli.

WASHINGTON BICENTENARY STAMPS: POSTAL PORTRAITS—AND "MODELS."

REPRODUCTIONS OF THE STAMPS FROM SPECIMENS COURTEOUSLY LENT BY MESSRS. STANLEY GIBBONS, 391, STRAND.



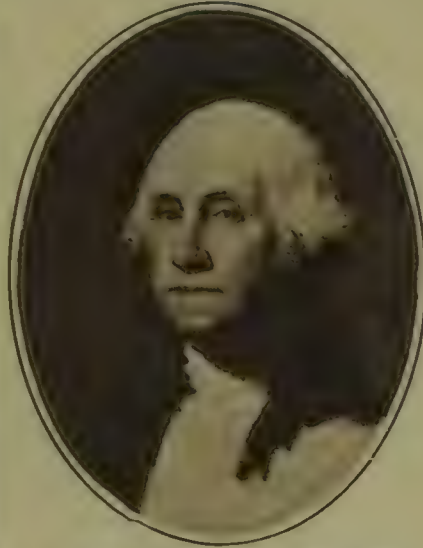
1. THE PORTRAIT USED FOR THE 1-CENT: A MINIATURE BY CHARLES WILSON PEALE. (1777.)



2. THE PORTRAIT USED FOR THE 1-CENT: A BUST BY JEAN ANTOINE HOUDON. (1785.)



3. THE PORTRAIT USED FOR THE 1 1/2-CENTS: A PAINTING BY CHARLES WILSON PEALE. (1772.)



4. THE PORTRAIT USED FOR THE 2-CENTS: A PAINTING BY GILBERT STUART. (1796.)

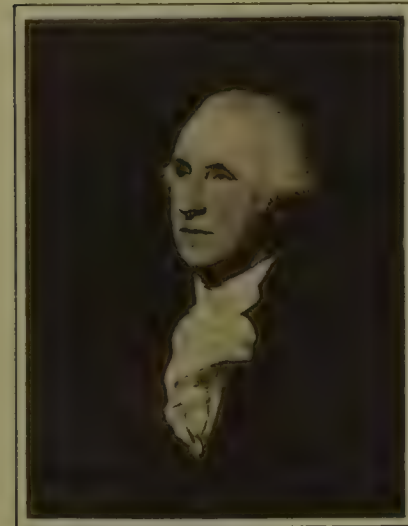


5. USED FOR THE 3-CENTS: A PORTRAIT BY CHARLES WILSON PEALE. (1777.)

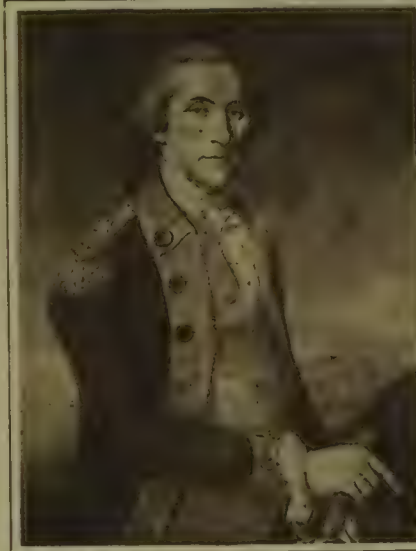


GEORGE WASHINGTON was born on Feb. 22 (Old Style, Feb. 11), 1732, and the United States have already begun to celebrate the two-hundredth anniversary of the event. On January 1, for example, the set of special "Washington" postage stamps here illustrated was put on sale, together with a series of special stamped envelopes. Each of the stamps presents an engraving after a portrait of Washington which was made during his lifetime. The following notes as to the originals may be added: 1. The miniature by Charles Wilson Peale is in the Metropolitan Museum of Art. Washington gave it to his niece, Harriet. 2. The Houdon bust is in Mount Vernon. 3. The original painting is known as the "Virginia Colonel," and was done at Mount Vernon. 4. The original is the "Athenæum" portrait, made at Germantown, Pennsylvania. 5. Washington is shown in General's uniform. The painting was made at Valley Forge. 6. The original was given by Washington to Jonathan Swift, of Alexandria, Va. 7. The original belongs to the New York Historical Society. 8. Washington is seen as a General. 9. Washington is in a colonial uniform. 10. The original portrait is in crayon. It is the last likeness of Washington from life. 11. The engraving on the stamp is after a portrait in a Masonic Lodge of Alexandria, Virginia.

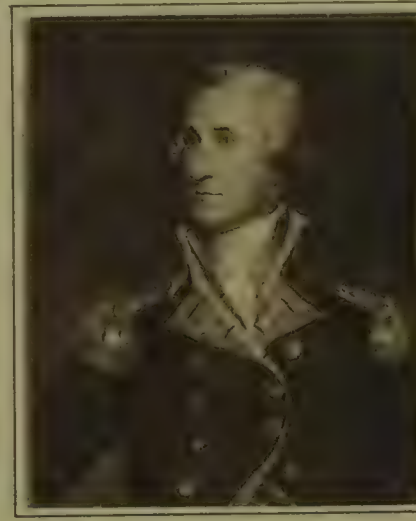
THE GEORGE WASHINGTON BICENTENARY POSTAGE STAMPS—EACH WITH AN ENGRAVING AFTER A FAMOUS PORTRAIT FROM LIFE.



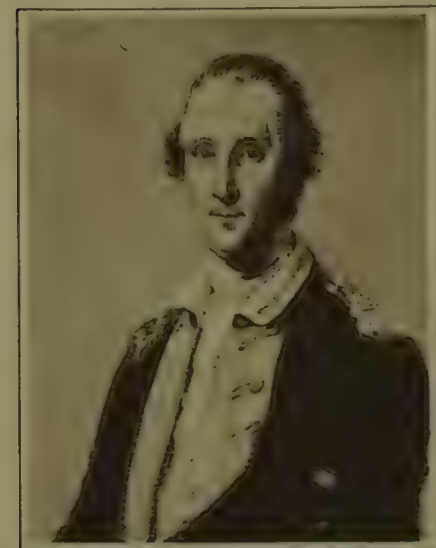
7. USED FOR THE 5-CENTS: A PORTRAIT BY CHARLES WILSON PEALE. (1795.)



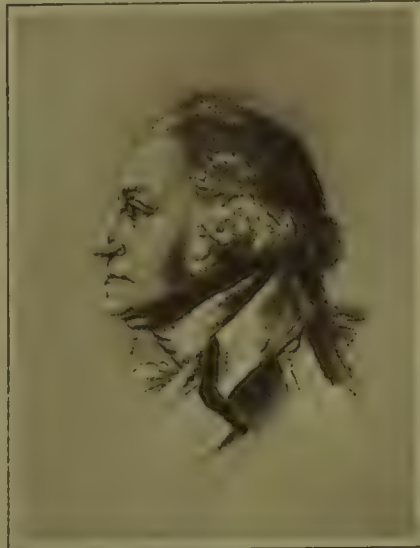
6. USED FOR THE 4-CENTS: A PORTRAIT BY CHARLES WILSON PEALE. (1777.)



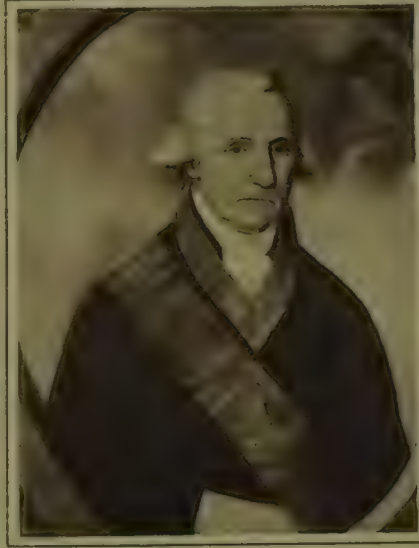
8. USED FOR THE 6-CENTS: A PORTRAIT BY JOHN TRUMBULL. (1792.)



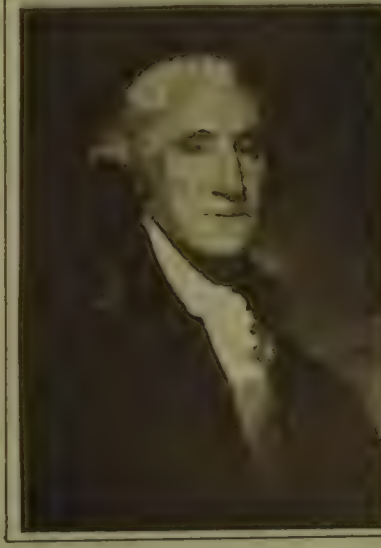
9. USED FOR THE 7-CENTS: A PORTRAIT BY JOHN TRUMBULL. (1780.)



10. USED FOR THE 8-CENTS: A PORTRAIT BY C. B. J. F. SAINT-MESMIN. (1798.)



11. USED FOR THE 9-CENTS: A MASONIC PORTRAIT BY W. WILLIAMS. (1794.)



12. USED FOR THE 10-CENTS: A PORTRAIT BY GILBERT STUART. (1795.)

BAROQUE TREATMENT OF A CLASSICAL THEME: "HELEN!" AT THE ADELPHI.



THE OUTER COURT OF THE TEMPLE OF JUPITER AT SPARTA: HELEN (EVELYN LAYE), AMONG HER MAIDENS, SINGING A LAMENT FOR THE DEAD ADONIS—A SCENE FROM THE FIRST ACT.



THE FINALE OF THE FIRST ACT—WHEN MENELAUS IS PACKED OFF TO CNOSSUS: HELEN (CENTRE)—WITH ORESTES (DÉSIRÉE ELLINGER) HOLDING OFF PARIS (BRUCE CARFAX); AND (BEHIND THE ALTAR) CALCHAS, THE CHIEF AUGUR (W. H. BERRY).

Mr. C. B. Cochran's production, "Helen!" had its first London presentation at the Adelphi Theatre on January 30. It is an *opéra bouffe* based on "La Belle Hélène," by Meilhac and Halévy, with music by Jacques Offenbach, arranged by E. W. Korngold. Mr. Cochran has assembled a remarkable galaxy of talent:

the play is directed by Professor Max Reinhardt; its original libretto has been rewritten by Mr. A. P. Herbert, who has added a third act of his own; the dances and ensembles are by M. Leonide Massine; while Mr. Oliver Messel has designed the scenery, costumes, and accessories. Within the cast there is no less

[Continued opposite.]

"HELEN!"—OF ALL THE STARS: A RIOT OF COLOUR AND MOVEMENT.



IN HELEN'S ALL-WHITE BED-ROOM: MENELAUS, HER HUSBAND (GEORGE ROBEY; CENTRE), RETURNS FROM CNOSSUS TO FIND PARIS (BRUCE CARFAX) WITH HELEN (EVELYN LAYE).—ON THE LEFT, HELEN'S MAIDENS; ON THE RIGHT, THE KINGS AND DELEGATES.



"IS THAT THE FACE THAT LAUNCHED A THOUSAND SHIPS?" HELEN APPEARS ON THE WALLS OF TROY TO THE AMAZEMENT OF THE GREEKS; AGAMEMNON (LESLIE JONES) SINGING (LEFT).

Continued. remarkable a company: Miss Evelyn Laye plays Helen, and for that part there could be no better choice; Mr. George Robey and Mr. W. H. Berry find themselves in unfamiliar alliance; and a large cast includes Mr. Hay Petrie, Mr. Bruce Carfax, Mr. Leslie Jones, the dancer Eve, and Mr. Cochran's Young Ladies. In

a preface to the play, Mr. Cochran says: "Meilhac and Halévy left Helen a giddy blonde, running off with a young man: we have gone back to Homer and suggested (we hope not too solemnly) that she was something more." Mr. Cochran's hope is surely justified; gaiety, not solemnity, is the essence of the play.



The World of the Theatre.

By J. T. GREIN.



G. K. CHESTERTON'S NEW PLAY.—OUR YOUNGEST PLAYWRIGHTS.

A NEW play by Mr. G. K. Chesterton is an event of first-class importance, and he has kept us a long time waiting for it—ever since, years ago, he gave us the delightful "Magic," that little masterpiece of weird invention. "The Judgment of Dr. Johnson" is of a more realistic nature. The plot is merely a slight anecdote skilfully worked into a stage play. It tells how an American spy, working in the interests of the rebellious dominions, was saved by Dr. Johnson's gentle memory of a cup of tea gracefully offered to him by the former's wife when the great thinker was wandering in the Hebrides, and the magnanimity with which he obtained the King's passport to allow the couple to flee and avoid arrest. This story, though a thing of gossamer spun out in the manner of a comedy of intrigue, never flags because of the deft characterisations of the chief *dramatis personæ* and the exquisite quality of the dialogue—dialogue so loaded with thought and sapient reflections on vital questions of history and the life of the period, that the hearer is almost overwhelmed by the richness of the flow and the verbal splendour of *obiter dicta* and significant utterances of philosophical depth. Indeed, however great the pleasure was that the performance gave us, it is certain that a quiet perusal in the study would prove even more profitable. For we have here, as it were, the pronouncements of two great minds amalgamated in dramatic form. On the one hand, we hear Dr. Johnson as he lived and thought and was immortalised by Boswell, himself the humble echo of the master in the play; on the other, Mr. Chesterton's own aspects of life, although he modestly gave the credit for all the qualities of the work to its hero.

But even so—even if, as it were, the pigments of the picture were Johnson's and the frame was Mr. Chesterton's—what a beautifully carved frame it was! what brilliantly chiselled English, akin to the luxurious style of the eighteenth century; what wealth of verbal imagery; what grace of flights of speech seemingly spontaneous, so naturally did it ripple from the lips of the actors! Here was no stilt or jerk or simulation of copying. Mr. Chesterton possesses the magical power of one who can look back and live in thought and in expression in a former age and transmit them to us without effort. He and George Moore alone among contemporary authors are endowed with this divine gift that carries us away and allows us to delight in the wealth, the music, the forcible harmony of our language as it was spoken in bygone days. Therefore, whatever the carper may find fault with in the structure of the play, the sketchiness of the first act, the cumulation of illusory events in the third, this work is dramatic literature in the fullest sense of the words—truly a thing of beauty and a joy for ever, and one that by its form and style will live when most plays of to-day have spent their little lives and vanished into the oblivion of the ephemeral.

It was a plucky enterprise of Messrs. Gordon Harbord and Michael MacOwan to attempt its vitalisation; pluckier still of Mr. Francis L. Sullivan to tackle the part of Dr. Johnson. It would be exaggeration to say that he realised all the inwardness of the figure, that he was the Boswellian Johnson as we have learned to know him. But he got as near to it as fiction dares to emulate truth. The picture was there almost in its entirety as handed over by tradition. We also felt a good deal of the soul, albeit that Mr. Sullivan's powerful vocal chords sometimes overwhelmed the inner values of his sayings. One great quality was that he knew how to mellow his ebullency, to bring out the great heart of the sage. On the whole, his Johnson was a sympathetic

figure, not merely the bully who revelled in flouting other people's opinions and crushing those mortals whom he did not like. His attitude towards the gentle little wife of the spy—excellently, suavely, humanly played by Miss Miriam Adams—was almost touching; it was as if a giant stooped to comfort a pigmy—a charming effect that carried away the audience. But the most significant portrayal

in a pleasing gallery was the John Wilkes of Mr. Leon Quartermaine, heartily welcomed after a few years of truancy. Mr. Quartermaine has all the grace and boisterousness of the gay Lothario of an older world. He moved with the aristocratic ease of the perfect man of the world and the courtier. He spoke with the flamboyancy of a *grand seigneur* at heart a rake. He paid his court to the young wife of the spy, whose self-appointed chaperon he became, with discretion full of insinuation. On his lips his words sounded now velvety, now coaxingly, now commandingly. And yet we felt that this wild filibuster was at heart a

on and develop the story by sheer intuition. Every one of them had a definite idea of the character he was to represent; but none of them were actually aware of what they would say when their turn came. Imagination alone was the driving-force, and they would utter exactly what they felt, as in an ordinary conversation in a drawing-room. It was a daring thing to do; but at the first go-off it succeeded fairly well. In the programme there was a short exposition of the story, and when the curtain rose the actors plunged in *medias res* prompted only by the thread of the action. The audience, I need hardly say, at this experimental stage was a small and friendly one; they were prepared for halting delivery and hesitations. For it is no small task to manufacture dialogue on the spur of the moment. Only an actor born, with the instinct of the theatre, could rise to the occasion. However, this little band of enthusiasts did it at the now-demolished Queen's Hall in Tottenham Court Road, and the few of us who were present carried away the impression of weird feats of suddenly inspired eloquence, of unexpected verbal brilliancy, of epigrams flaring like bolts from the blue, of dramatic complications arising from mere commonplace events. If the structure of the play was archaic, if the drama ran on no conventional lines, yet there was something fresh and stimulating in the whole proceedings, and, with a few exceptions, every one of the actors succeeded in conveying a distinct impression of characterisation. However, the experiment was never repeated, and the Ideal Theatre died soon after its début, for the very valid reason, I am told, that the strain on the individual actor—especially the terrible anxiety at the performance to take up the unexpected cue—was too great to bear.

So the Ideal Theatre died, but, curiously enough, latterly it has been resuscitated in a new and more concrete form. A string of plays has been seen recently in London which, at any rate in its origins, is distantly related to the former idea. When you see "A Flat to Let," now doing well at the Criterion, or "While Parents Sleep" at the Royalty, you cannot get away from the reflection that the authors, two very clever youngsters, Messrs. Arthur Macrae and Anthony Kimmins—and the writer, for instance, of "She Passed Through Lorraine," which had a short but merry existence—

had made up their minds to break away from the time-honoured canons of dramatic art. Away with unities; away with definite character; away with a logically evolved story! Simply, after the manner of the racecourse, a starting-point, and in the distance the winning-post—in other words, a central idea and a fixed happy ending; what happened in the space between was left to intuition and the random happy thoughts that might swarm through the authors' minds while rushing along their course. For *en route* there may be obstacles, there may be an exhaustion of new and unexpected incidents and dialogue; also the necessary wit and verve might give out. It is a very daring new school, this "theatre of intuition," and the danger is that there will be many who will deem themselves equipped to imitate without having the qualities of the elect. It seems so easy to conceive a funny notion and then to let it rip at sweet will. That is where the failures will come in. But as a new notion of free and easy dramatic writing

untrammelled by composition, this theatre of intuition is a significant symptom of the activities of the young generation. And no doubt, in due course, ripened by experience, it will grow into a less haphazard form than the present experiments of successful pioneers.



"HELEN!"—THE OPÉRA BOUFFE BASED ON "LA BELLE HÉLÈNE"—AT THE ADELPHI: MISS EVELYN LAYE AS HELEN.

The dresses for "Helen," it should here be noted, were designed by Mr. Oliver Messel, who also designed the scenery and accessories.

gentleman. He would conquer, yet restrain, and he sought his reward in the spell of his words instead of the satisfaction of his desires. Thus John Wilkes became a cavalier instead of a Don Juan; we cherished him for his self-control, so well and beautifully expressed by Mr. Leon Quartermaine.

A good many years ago, among the young generation of the day, there sprang up a remarkable activity which, unfortunately, for want of support and talent, was destined to be short-lived. It was called the Ideal Theatre, and it had a peculiar purpose. A band of actors combined to create a new kind of play. One of them would evolve a theme, the others would discuss and amplify it, and, after many random rehearsals, they would produce it with a well-defined distribution of parts, but with no written or memorised text to go by. In other words, the actors, imbued with the spirit of action, were to go



THE HELEN OF THE A. P. HERBERT VERSION OF "LA BELLE HÉLÈNE": MISS EVELYN LAYE IN ONE OF THE REMARKABLE COSTUMES SHE WEARS AT THE ADELPHI.

The "Helen!" presented by Mr. Charles B. Cochran at the Adelphi Theatre is an opéra bouffe based on "La Belle Hélène" (by Meilhac and Halévy, with music by Offenbach), and is a version by A. P. Herbert.

THE SEARCH FOR "M2": THE NEW DEEP-SEA OBSERVATION-CHAMBER.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM INFORMATION SUPPLIED BY MESSRS. SIEBE, GORMAN AND CO., LTD., LONDON.



THE NAVY'S NEW SUBMARINE OBSERVATION-CHAMBER: A MEANS OF EXPLORING THE SEA-BED AT DEPTHS INACCESSIBLE TO ORDINARY DIVERS AND OF DECREASING THAT INTERFERENCE BY ROUGH CONDITIONS ON THE SURFACE AND BY UNDER-WATER CURRENTS WHICH COMPLICATED THE SEARCH FOR "M2."

One of the newest submarine appliances held ready for use in locating the sunken submarine "M2" was the new type of Deep-Sea Observation-Chamber evolved by Messrs. Siebe, Gorman and Co., Ltd. (the well-known submarine engineers), and recently adopted by the Admiralty after exhaustive tests. The chamber is approximately six feet in height, and has an inside diameter of just over two feet. The observer enters through the top, which is then bolted down. The outer valve of the three compressed-air cylinders is turned on, the telephone wire is connected, the ballast-tank valve is opened, and the chamber is lowered into the water. By this time the man has adjusted his

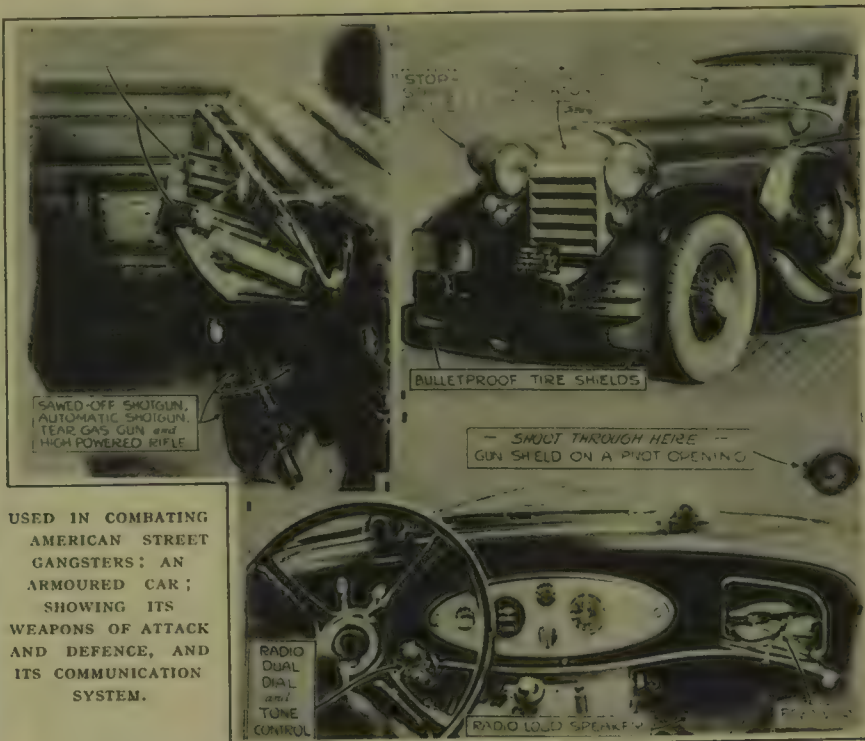
mouthpiece and is breathing into the regenerating chamber of the self-contained breathing-apparatus. Swinging below the chamber at the end of a length of cable is a plate anchor. As the anchor reaches the sea-bottom the man in the chamber turns on the compressed-air valve and blows the water from the ballast-tanks, so that the chamber now becomes buoyant and floats above the sea-bed. At the same time the lowering cable is slackened and, thus, the chamber is anchored and the movements that would take place if it were still subject to the roll of the salvage-ship are prevented. The device is the invention of Mr. R. H. Davis, the inventor of the famous life-saving gear.

POLICE ACTIVITIES: DARTMOOR REPERCUSSIONS; A "KNOCK-OUT" REVOLVER; A MOTOR "FORTRESS."



DESIGNED TO
"KNOCK OUT"
A CRIMINAL WITHOUT
WOUNDING HIM:
A REVOLVER THAT
CAUSES A VIOLENT
AIR-SHOCK WHICH
RENDERS A MAN
SENSELESS FOR TEN
MINUTES.

A section of the Paris police may soon be using this invention of Professor Piau, of Paris. It consists of a cone-shaped attachment which can be fitted to almost any revolver and is filled with a special powder. When a blank cartridge is shot it ignites the powder, and the explosion causes a violent air-shock, which, it is claimed, is enough to render a man powerless while he is being apprehended; possibly for as long as ten minutes.



USED IN COMBATING
AMERICAN STREET
GANGSTERS: AN
ARMoured CAR;
SHOWING ITS
WEAPONS OF ATTACK
AND DEFENCE, AND
ITS COMMUNICATION
SYSTEM.

An interesting contrast to the French "gun" illustrated opposite is this elaborately armoured motor-car, demonstrated by Captain John J. Dixon, and used by the Michigan State police. It carries a variety of lethal weapons; the radiator, tyre shields, and windscreen are bullet-proof; and the dashboard is fitted with a radio loud-speaker by which the occupants may keep in constant touch with police headquarters as they cruise through the streets.



THE GOVERNOR OF DARTMOOR PRISON TEMPORARILY RELIEVED: MR. S. N. ROBERTS LEAVING HIS HOUSE FOR A REST, TO ENABLE HIM TO RECOVER FROM THE TERRIBLE STRAIN OCCASIONED BY THE CONVICTS' MUTINY.



THE INQUIRY INTO THE DARTMOOR PRISON RIOT: COLONEL ROGERS (LEFT) AND MR. ALEXANDER PATERSON (CENTRE), PRISON COMMISSIONERS; AND MAJOR L. H. MORRIS, CHIEF CONSTABLE OF DEVON, PHOTOGRAPHED AT PRINCETOWN.



PRECAUTIONS TAKEN AT DARTMOOR: POLICE STOPPING A MOTORIST AT A TEMPORARY BARRICADE, CONSISTING OF A LADDER STRETCHED ACROSS THE ROAD IN THE NEIGHBOURHOOD OF THE PRISON.

Major C. Pannall, Governor of the Borstal Institution Camp Hill Prison, Isle of Wight, temporarily relieved Mr. S. N. Roberts, the Governor of Dartmoor Prison, and took up his new duties on January 29. Mr. Roberts had been ordered a rest to recover from the strain of the week following the quelling of the prison riot. A full inquiry into the causes of the riot was ordered by the Home Office, and was conducted by Mr. Herbert du Parc, one of the leading barristers on the Western Circuit, with two Prison Commissioners, Mr. Paterson and Colonel Rogers, as assessors. The inquiry took place in secret, and will be followed by a public report. It was stated that Mr. du Parc would draw verbal evidence from three sources: prison officials, police, and from the convicts themselves. During the week which followed the riot barricades were erected across the road leading to the main gateway of the prison. These were manned day and night by armed police, and motorists were asked for their credentials.



EXTRA POLICE DRAFTED TO DARTMOOR: A NIGHT GUARD ON A ROAD OUTSIDE THE PRISON—ONE OF THE MEASURES OF PRECAUTION, WHICH INCLUDED THE POSTING OF A SMALL PARTY OF INFANTRY.

A RICH FIND IN A MEXICAN TOMB: DISCOVERIES AT MONTE ALBAN.



AT THE RUINS AT MONTE ALBAN, NEAR OAXACA, IN WHICH THERE HAS BEEN DISCOVERED A TOMB CONTAINING MUMMIES AND TREASURE: DON ALFONSO CASO, DIRECTOR OF EXCAVATIONS.



FOUND IN THE TOMB IN THE RUINS: THE REMAINS OF A MASK AND OF THE SKULL OF A CACIQUE OF THE MIXTEC NATION.



AT THE SCENE OF THE DISCOVERY OF THE MUMMIES OF TEN CACIQUES OF THE MIXTEC NATION AND OF TREASURES OF GOLD AND TURQUOISE: THE ENTRANCE TO THE TOMB FOUND IN THE RUINS AT MONTE ALBAN.

It was announced the other day from New York that Mexican archæologists, directed by Don Alfonso Caso, had made very significant and most revelatory finds while digging amidst the ruins at Monte Alban, near Oaxaca. According to the correspondent of the "Times," the excavators suddenly realised that they were approaching a central tomb at the end of a 150-foot-wide stairway. Immediately, they began strenuous work to remove the débris, and eventually they came upon a flat carved tablet in the ceiling of the tomb. This was not, as was at first thought, a doorway, but an exit by which the builders had emerged after they had sealed the doorway on the inside. In the tomb was much treasure-trove. To quote the "Times": "Entirely covering the mummies of ten Caciques of the Mixtec nation was a heap of cups, urns, vases, jars of onyx, jade, and

rock crystal, together with numerous ornaments and utensils of gold inlaid with turquoises. The workmanship of these relics shows a high degree of development, and this, with what little is known of the Mixtec civilisation, indicates that the Caciques were buried there at some time either in the fifteenth or early sixteenth century." Another detail is that the skulls of the mummies are encrusted with turquoise, which was held sacred by the Mayas and the Aztecs. With the mummies was a gold mask and a human skull which had been penetrated by a stone knife. The writer goes on to express the opinion that the very evident haste of the interment supports the idea that it was done in time of war. The relics have been removed to the vaults of the Bank of Mexico and full examination of them has yet to be made. Further particulars are eagerly awaited.

AUSTRIA AS A SPORTSMAN'S PARADISE:



AUSTRIA AS A SPORTSMAN'S PARADISE: A STAG CHASING HINDS ACROSS A BACKWATER OF THE DANUBE DURING THE RUTTING SEASON: A PHOTOGRAPH TAKEN IN A DISTRICT WHICH SHELTERS ABUNDANT GAME.



"MARK OVER!"—A WILD TURKEY-COCK FLYING OVER THE TREE-TOPS: WITH THE CURIOUS "BEARD" THAT HANGS DOWN FROM THE CHEST, AND IS TYPICAL OF THE SPECIES, CLEARLY SILHOUETTED AGAINST THE SKY.



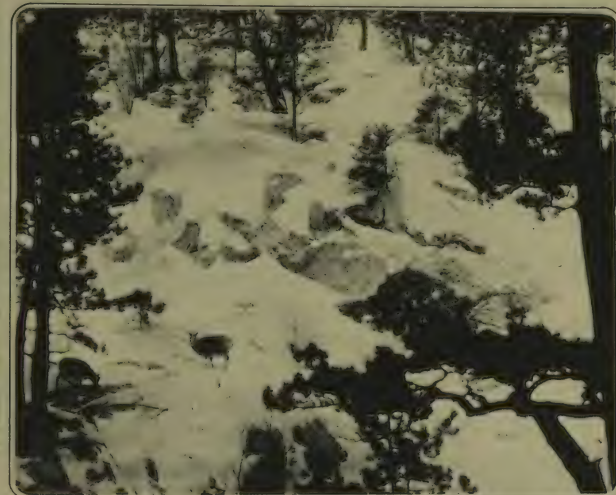
CHAMOIS, THE "BLUE RIBBON" QUARRY OF THE HARDY THREE ANIMALS WHO WERE AS SHY OF THE GIVES AN ADMIRABLE IDEA OF THE BEASTS.



"VIEW HALLOA!"—A FINE FALLOW BUCK WHICH, "AT BAY" BEFORE THE PHOTOGRAPHER IN A HIDE OF AN AUSTRIAN FOREST ON A FOGGY DAY IN NOVEMBER, HAS ASSUMED A PROUD AND NOBLE ATTITUDE.

To different nations different styles of hunting; but we Britons, with our traditional love of sport, are readier than most to appreciate the game of other countries and the many manners of the chase. The magnates of Central Europe were mighty Nimrods before the war—a fact readily appreciated by anyone who reads the memoirs of that aristocratic wonderland of other days, when, if all were not "kings and queens together," every shooting-party worthy of the name was made up of "Hochwohlgeboren," "von und zu," "Grafen und Fürsten." The tradition still survives, although Republics have succeeded the former Imperial and Royal régimes in Germany, Bohemia, and Austria. The well-stocked woods and shooting-grounds of the Danube valley and the chamois of the Styrian and Tyrolean heights are not much affected by changing constitutions; they continue to provide excellent and bountiful quarry, as our photographs show. Reminding ourselves that, pheasant have only just gone out of season in England, and that duck-shooting and fox-hunting are in full swing, we may glance at the aspects of Austrian sport

"SHOTS" BY A CAMERA-ARMED HUNTER.



A MOST UNUSUAL STUDY OF THE SHYEST ANIMALS OF THE MOUNTAINS: A CHAMOIS DOE WITH HER FAWN (EXTREME LEFT) FEEDING ON A WINTER DAY—THE DOE LOOKING APPREHENSIVELY IN THE DIRECTION OF THE PHOTOGRAPHER.



A NOTABLE AUSTRIAN GAME-BIRD: WILD TURKEYS—EACH OF WHICH MAY WEIGH NINE KILOGRAMMES (OVER 19 LB.)—GATHERING AT DUSK BEFORE GOING UP INTO THE TREES TO ROOST.

set out on these pages. Chamois-hunting almost takes the place of a national game in Austria; it may, perhaps, be classed as a variety of stalking, with the odds against the hunter and the danger-element considerably enlarged. A lively description is given by Saussure in his "Voyage dans les Alpes": "The chamois-hunter," he says, "usually sets out before daybreak, in order to be on the high pasture-lands where the chamois come to feed before flocks and herds get there. As soon as he has observed any, he does his best to get above them, making all the use of cover that he can. Having got to a place from which he can see their horns sticking up, he fires. If he kills his chamois, he skins the animal if the way down the mountain is dangerous, or else takes it on his shoulders. But if, as generally happens, the chamois sights the hunter, it takes to flight at great speed, over glaciers, snows, and the most formidable rocks. It is particularly hard to get near these animals when there are several together. One of them will keep watch on some rocky pinnacle, while the others feed."



THE EXHILARATION OF CHAMOIS-HUNTING: THE QUARRY—MOVING UPWARDS ON A SNOW-COVERED MOUNTAIN-SIDE ON A SUNNY WINTER'S DAY—"BAGGED" BY THE PHOTOGRAPHER AFTER AN ARDENT CHASE.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE COMMUNIST MOVEMENT IN SPAIN: CARRYING AWAY THE DEAD BODY OF A CIVIL GUARD.



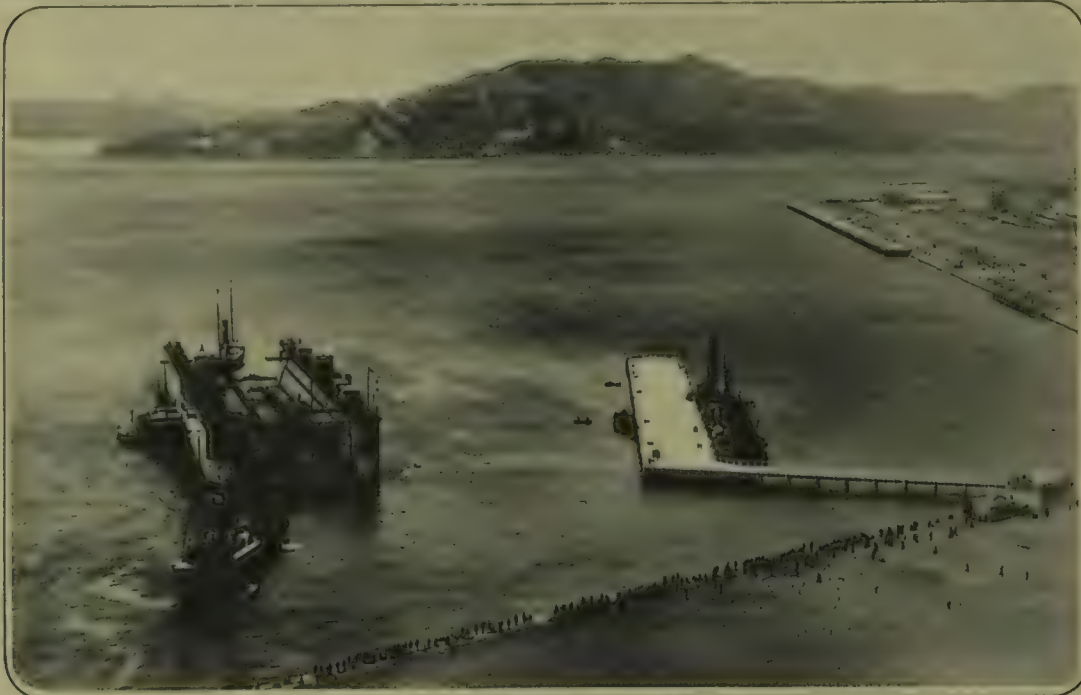
THE SPANISH COMMUNIST STRIKE: A GROUP OF STRIKERS OVERTURNING A TRAM IN VALENCIA.



PEASANTS WHO HAD RAISED THE RED FLAG AND KILLED CIVIL GUARDS: COMMUNISTS ARRESTED.

The suppression of the revolutionary rising in Catalonia and other parts of Spain was followed by the calling of a general Communist strike for January 25. The energy shown by the Spanish Government in dealing with the Catalan rebellion was repeated, and the strike met with a very poor response all over Spain. In only a few provincial towns, of which Seville was the chief, was there anything approaching a complete cessation of work. In that city, however,

armoured cars in the streets, machine-gun posts on the roofs, and aeroplanes circling overhead completely overawed the strikers, and the stoppage of work was short-lived. In a few scattered localities the Red Flag was raised, and there were sporadic acts of violence, such as those we illustrate, in various parts of the country. But by the end of January complete calm reigned in Spain, and the Azafia Cabinet had consolidated its position by its energetic action.



THE END OF THE WORLD'S LONGEST TOW: THE JUBILEE DOCK ARRIVING AT WELLINGTON HARBOUR, NEW ZEALAND, AFTER A JOURNEY OF 13,500 MILES.

The Jubilee floating dock, so named in commemoration of the fiftieth anniversary of the formation of the Wellington Harbour Board, arrived at Wellington on December 28. The tow began on July 15, 1931, from the Tyne, and has been completed in five weeks less than the estimated time. The dock is 584 feet long and has a lifting capacity of 17,000 tons. Its route to New Zealand was by Gibraltar, the Suez Canal, Malacca Strait, and Torres Strait.



ABDUL GHAFFAR KHAN: THE "RED SHIRT" MOVEMENT, WHO WAS ARRESTED IN DECEMBER.

Abdul Ghaffar Khan, leader of the "Red Shirt" movement in the North-West Frontier Province, and often described as the "frontier Gandhi," was arrested in December and removed from the province. From that time forward the situation on the N.W. Frontier continued to improve in a marked way. Red Shirts were reduced to offering themselves for arrest with the idea of embarrassing the police.



THE CONGRESS CAMPAIGN IN INDIA—NOW FLAGGING: A GUY MADE OF FOREIGN CLOTH, AT KARACHI.

In spite of the increased strictness of the authorities, the Congress campaign continues in many Indian centres. We here illustrate three scenes with a strong ludicrous element which were photographed at Karachi. The first shows a big guy made by Congress Volunteers of foreign stuffs (especially British), which was ultimately burnt on the Maidan. In the second is seen a donkey—bearing imported hats and garments and adorned with a poster with a puerile witticism—



THE CAMPAIGN AGAINST FOREIGN GOODS: A DONKEY BEARING IMPORTED HATS AND A PUERILE PLACARD.

being led in procession from one street to another by Congress Volunteers. It is stated that when anyone wearing foreign cloth encounters such a demonstration a profound sense of humiliation leaves him with no alternative but to take off his foreign clothes and give them up! Finally, we would note that, with the advent of the Press Ordinance, the work of spreading the latest news is done by Congress Volunteers, who write on the footpaths with chalk.

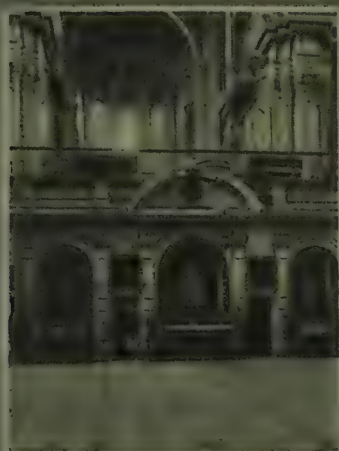


AFTER THE PRESS ORDINANCE: A CONGRESS VOLUNTEER SPREADING "NEWS" BY WRITING IT ON THE STREET.



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A PAGE FOR COLLECTORS.

THE REALIST WHO DREAMED DREAMS.

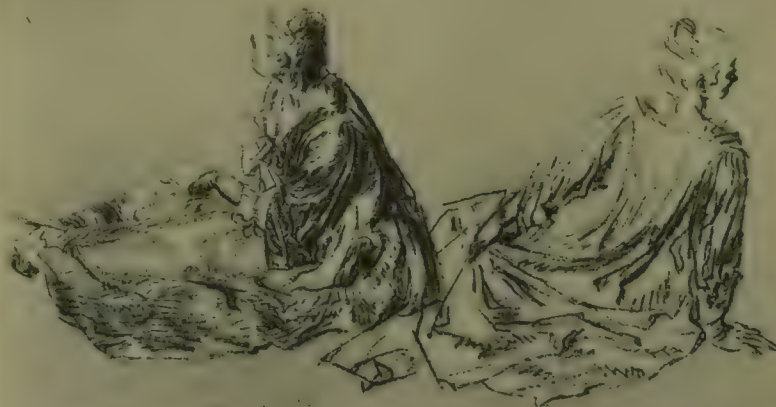
An Appreciation of "The Drawings of Antoine Watteau," by K. T. Parker.* By FRANK DAVIS.

THIS is an important contribution to the study of Watteau's methods, and is—as far as I know—the first serious and critical survey of the considerable mass of drawings that have survived the enthusiasm of the painter's contemporaries and the neglect of later generations. During and for many years after his lifetime the position of this most distinguished son of the half-Flemish town of Valenciennes was secure enough in the world of art—so much so that his friend Count Caylus hinted at the possibility of many of his drawings having been stolen from his studio by enthusiastic admirers. Then came a period of neglect, lasting from about the Revolution to the 1860's, and it was left for the brothers Goncourt to resuscitate his reputation. Since then there has been a steady appreciation both in market value and in public esteem of the most inconsiderable scraps from the eager and

pour Cythère" at Berlin or the less well-known "Les Charmes de la Vie" in the Wallace Collection, whose remote and lovely rhythms are as much the province of music as of painting. Yet, as Dr. Parker points out in his learned and penetrating introduction, these romantic, delicate, and profoundly moving scenes were largely based upon drawings made from various models at different times, in many cases long before the artist had conceived the idea of the final grouping. Here I must quote: "It is common knowledge that a very large number of Watteau's drawings served as the preparatory material for his pictures; many, indeed, as we shall constantly have occasion to observe, were used more than once for different compositions. Nevertheless, there is every reason to believe that, as Caylus states, the great majority was conceived without any definite ulterior purpose. They were, no doubt, intended from the start to be used for pictures should occasion arise, but it was not in relation to a specific and prearranged composition that they came into being; they were drawn in the first place simply for the pleasure of drawing. If this is perhaps the most essential point to grasp, what is hardly less important to bear in mind is that, however remote from everyday reality the general character of Watteau's art may be, as a draughtsman his attitude was essentially that of a realist; by far the greater part of his sketches was visually conceived, not like, for example, Lancret's or Boucher's, imagined as opposed to seen, and improvised as opposed to studied."

The reader must be referred to the book itself for the detailed examination of the drawings and their relation to the pictures—quite frankly, I fail to see how this somewhat tedious but necessary study could be done better: the author is gifted with sure taste and an immense capacity for taking pains. On one or two more general points one might perhaps venture to suggest that it is possible to disagree with him. For example, Watteau was a martyr to ill-health, and died of consumption at the age of thirty-seven in 1721. Very justly Dr. Parker observes that "his genius is typically that of the consumptive. If doubt there can be as to the real existence of such a type in art, it should be enough to cite Keats and Chopin from among those who were similarly afflicted. In their time and sphere the works of each of these men show remarkable affinities; they are characterised by a feverish pulse-beat, a heightened sensibility, a tendency to sublimate reality into something higher and more remote. If finally blighted by the disease, their genius was in the meantime quickened and refined by it." He then remarks: "It has been said of Watteau, and nothing could be more apposite: 'In good health, he would perhaps have been only a Lancret.'" It is possible; but it is also possible—so it seems to me—that, given good health, he might have been a Rubens, with all the

immense vitality of that incomparable Fleming; just as Keats might have been as robust as, (and far less obscure than) Robert Browning, and Chopin as full of inspired vigour as Wagner. One remembers, too, as a warning against too hasty generalisations about the effect of ill-health upon an artist and the gentle melancholy that it is supposed to bring, that



WATTEAU STUDIES OF A WOMAN SEATED ON THE GROUND: DRAWINGS OF SPECIAL BEAUTY AND INTEREST—THAT ON THE LEFT SEEMINGLY USED FOR ONE OF THE SMALL FIGURES IN THE MIDDLE DISTANCE OF THE WALLACE COLLECTION "DIVERTISSEMENTS CHAMPÊTRES."

the late D. H. Lawrence also died of consumption—and his vision had fire and passion enough and to spare.

The mention of Rubens brings me to another point. It has been argued at length that, as Valenciennes and the province of Hainaut only became French in 1678, six years before Watteau's birth, this most French of painters had the Flemish tradition in his blood. The author will have none of this theory, explaining that the works of Rubens, as known to all Watteau's generation of young painters, were a sufficient inspiration. "Whatever the national status of the Valenciennes of Watteau's

forbears, the fact remains that her language and mentality were definitely French"—and no doubt, as far as it is possible for poor unfortunate border peoples to be definitely anything, the fellow townspeople of Watteau were as French as was possible. What everyone will agree about is that, irrespective of the legal nationality of this young man, he would have been an extraordinary adornment to any country in Europe: in this case the ultimate fortune of the usual stupid war as waged by Louis XIV. ensured his coming to Paris instead of to some other centre, and there he found himself almost at once, as these drawings by themselves are sufficient evidence. No one yet has succeeded in describing in words their amazing quality—not even the eloquent brothers Goncourt, so appositely quoted by the author.

It should be noted that the present exhibition at Burlington House, together with the collection at the British Museum, presents

an opportunity for the detailed study of Watteau's inimitable artistry which, in the nature of things, cannot recur for many years to come.



A CHARMING WATTEAU STUDY OF THE HEAD AND SHOULDERS OF A WOMAN—IN BLACK AND RED CHALK: A FIGURE WHICH "OCCURS (WITH MINOR CHANGES IN THE POSITION OF THE HAND) IN 'LES PLAISIRS DU BAL' AT DULWICH," WHICH IS NOW TO BE SEEN AT BURLINGTON HOUSE.

Our quotation is from Dr. Parker's book. Greater interest may, perhaps, be said to attach to Watteau's drawings than those of most artists for the reason that his pictures—for all their unlaboured and delicate charm—were largely based upon drawings made from various models at different times, in many cases long before the artist had conceived the idea of the final grouping.

sensitive hand of a man who died so young, but who penetrated so profoundly that other-worldliness that forms the secret life of those whom the gods love.

It so happened that I was turning over the pages of splendid reproductions—there are a hundred of them—while "Siegfried" was being played on the gramophone, and it was with something of a shock that I realised how far removed from the content of these inspired drawings was the magnificent robustness of Wagner. No; Watteau was a gentler, a more ethereal, spirit, who would surely have been more at home with the music of Chopin. Quick! where is that other nineteenth-century romantic, de Musset—I know I shall find exactly the right quotation there. Here it is!—the first lines of "La Nuit de Mai." The Muse is speaking—

Poète, prends ton luth et me donne un baiser;
La fleur de l'églantier sent ses bourgeons éclore,
Le printemps naît ce soir; les vents vont s'embraser.

These lines could very well be inscribed beneath a dozen pictures, such as the famous "L'Embarquement

A DELIGHTFUL CHILD STUDY BY WATTEAU: A DRAWING WHICH DR. PARKER REMARKS "RECALLS THE PICTURE 'OCCUPATION SELON L'ÂGE,' A LATE WORK IN WHICH WATTEAU ANTICIPATES THE DOMESTIC GENRE OF CHARDIN."

Reproductions from "The Drawings of Antoine Watteau"; by Courtesy of the Publishers, Messrs. B. T. Batsford, Ltd.

* "The Drawings of Antoine Watteau." By K. T. Parker. (D. T. Batsford, Ltd. Limited Edition; 42s.)

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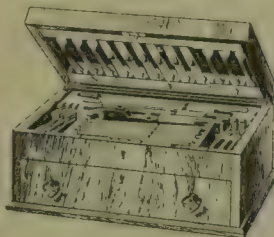
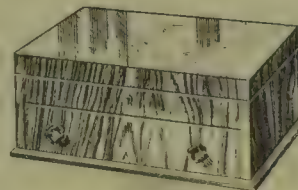
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THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

LUNCHING with Sir William Morris recently, I heard his views in regard to racing and speed efforts. He deplored the "fever" which racing created in a factory. Production was forgotten in the excitement of preparing the cars entered for races, and the whole personnel of the factory took every opportunity to get into the experimental shop to watch progress on the racing cars. The 1932 racing season will see a new edition of the M.G. "Magna" of six cylinders, whose bore is reduced to 71 mm., making the total cubic capacity 1087 c.c. instead of the normal 1250 c.c. Thus the new M.G. will be eligible to compete in Class C events (not exceeding 1100 c.c.), as the M.G. "Midget" is in the Class H category for 750 c.c. cars. So Sir William Morris is continuing his racing, notwithstanding his opinions. But, as he said to me, "I get the fever myself, though I know it is not good business catering for a few special type of customers by providing cars capable of racing speeds." This smaller 1100-c.c. M.G. six-cylinder car, designated "Mark III. F," is stated to be able to travel at approximately 120 miles an hour in its supercharger racing trim. Anyway, we shall see it at Brooklands, and the principal events during the year, as Messrs. G. E. T. Eyston and Norman Black are stated to have designs for creating new records and fresh victories on these new M.G. "Magna Mark III. F" cars. Mr. G. E. T. Eyston broke four International Class H records at Monthéry on Dec. 22, 1931, when he obtained the remarkable speed for an M.G. "Midget" car of 114 miles per hour. I am not surprised, therefore, to learn that K.L.G. Sparking Plugs, used on that occasion, received due congratulation from the driver for their part in this success.

First British 1000-Miles Race. The Junior Car Club is organising a 1000-miles race at Brooklands on June 3 and 4, the first of its kind in Great Britain. Copies of the regulations for those taking part in this event can now be obtained from the secretary of the Junior Car Club, Empire

House, Thurloe Place, Brompton Road, London, S.W.7. This race has several special features which add to its interest for the general public. For instance, it is one of the few big races in which women are allowed to enter and drive. That is to say, they will have to submit equally with the men drivers to furnishing the Junior Car Club with evidence of their previous experience and of their physical fitness for this two-days', strenuous, high-speed race. Whether to lessen risk of accidents or to encourage high speeds, the regulations allow the cars taking part to discard their wings, hoods, screens, and lamps—in fact, to run in full racing trim as a "stripped" chassis in place of a fully-equipped sports tourer. The only proviso is that cars entered must be manufacturers' production models and not specials for the race. Another excellent feature of this race is that every car has to complete the full distance of 1000 miles, no matter what handicap they receive in the matter of start. Consequently, the 750-c.c. class cars will start a long time in advance of the 8000-c.c. scratch cars. To make each day equally interesting to the spectators, the Junior Car Club has divided the handicap given to any car into two stages, so that no car receives the whole of its start on the first day. The smaller cars, therefore, will receive a start at the commencement of each day's racing from the larger cars according to their handicap. By this means, the spectators have an excellent chance of seeing winners each day, as cars finishing the first 500 miles on the first day are not necessarily those which will be in the same leading positions at the end of the race on the second day, although theoretically they should be.

Crossley "Ten" for Zanzibar.

His Highness the Prince of Zanzibar has purchased from Messrs. Shrimpton's Motors, Ltd., of Berkeley Street, London, W.1, an open touring model of the new Crossley "Ten" as sold at £295. Messrs. Shrimpton are the distributors of Crossley cars for the London area. I liked the look of this model when it made its first public appearance at Olympia last autumn. I understand also that the Prince

considered several other makes before deciding that the Crossley "Ten" is the light car best suited to his requirements of service in Zanzibar. He has chosen cream upholstery with cream-coloured finish for the whole of the car—light and airy tones for such a sunlit country. Touring cars as distinct from saloons are coming back again into fashion, since the cape type of hood has been much improved with stiffened window "lights" in place of the flappy side-curtains of earlier times. Also, there are a number of coach-builders who are specialising in open touring-car coachwork which provides ample protection for the traveller under the worst atmospheric conditions—hail, rain, gales, and snow. Now that motor-cars are being used as part of the ordinary police outfit, it is interesting to note that their equipment is a regular arsenal in some lands, such as the U.S.A., besides having the ordinary weather protection. Such cars carry bullet-proof glass, two radios (receiving and sending), machine-gun, riot guns, hand grenades, gas bombs, danger flares, fire extinguishers, and a first-aid kit. The housing and placing of all these weapons of offence, while leaving room for the crew in the car, is a work of art, and perhaps gives a clue why the 1932 cars are all a bit bigger than the 1931 models which they succeed.

Demand for Class Cars.

As a sign of reviving trade, I learn from the Alvis Company the cheering news that during 1931 they sold 17 per cent. more cars than during the preceding year, whilst at the present time their orders in hand exceed those at the corresponding date last year by 36 per cent. Alvis cars are by no means low in cost as prices run to-day—their place, in fact, being something intermediate between the very expensive and the moderately cheap; but the lower-priced models made by the Alvis Company formed only 13 per cent. of their output during the period mentioned. Their experience is that there is a better and more stable demand for the higher-priced cars, and their programme for the present year is taking care of this tendency on the part of the buying public.



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THE WORLD OF MUSIC.

THE BRITISH WOMEN'S ORCHESTRA.

ONE of our most admirable musical organisations is the British Women's Symphony Orchestra, whose president is Lady Howard de Walden. It numbers among its vice-presidents the Prime Minister, eminent business men such as Sir John Cadman, and some of the best of our prominent musicians, such as Dr. Adrian Boult, Professor Sir Granville Bantock, Miss Myra Hess, Mr. Harold Samuel, and others too numerous to mention. From this orchestra, which is a first-class training ground for professional women musicians, have come many of the players engaged in such an orchestra, for example, as the B.B.C. Symphony Orchestra. Its aims are to give regular concerts in London, to work up a repertory of the best modern and classical music, to accept engagements collectively and individually, and to give co-operative concerts with soloists on sharing terms. The work it does is absolutely indispensable for women musicians, and it offers to students on leaving their music schools a much-needed professional starting-point.

The second concert of the present season, given at the Queen's Hall last week, showed what remarkable strides in proficiency this British Women's Symphony Orchestra has made, under Dr. Malcolm Sargent as conductor, since I last heard it. With the exception of the two horns, the timpani player, and a leader for the double-basses, all the members of the orchestra on this occasion were women, and the leader was Miss Alice Lees. The orchestral items were Gluck's over-

ture "Iphigenia in Aulis," Wagner's "Siegfried Idyll," and Haydn's Symphony No. 7 in C. In all these works the general ensemble and tone of the strings was excellent. Only the wind players were occasionally a little weak, and this is due chiefly to lack of experience. It is just this necessary experience which the British Women's Orchestra exists to give, and of course, as they train their players, they lose them when they get permanent engagements elsewhere.

The soloist was Karl Ulrich Schnabel, the young son of the great musician and virtuoso Artur Schnabel, who was on this occasion making his first public appearance in London. He played Mozart's A major pianoforte concerto (K 488) and Chopin's Andante Spinato and Grand Polonaise in E flat, Op. 22. It was clear at once from the beautiful tone, the clean, sparkling technique, and the essential musicality of young Mr. Schnabel's playing that he has inherited considerable musical talent, although, except in its musicianship and soundness, his style is quite different from his father's. He is certainly one of the best and most promising young pianists I have heard, for his playing has warmth, brilliance, and individuality.

ANSERMET AND STRAVINSKY.

The last B.B.C. symphony concert was chiefly devoted to two of Stravinsky's recent works, the Capriccio for pianoforte and orchestra (in which the composer himself was the soloist), and the Symphony of Psalms. In the first part of the programme M. Ansermet gave us Handel's "Agrippina" overture

and Beethoven's "Eroica." The performance of the "Eroica" was disappointing. M. Ansermet seemed to have little control of the orchestra, and if he had a clear conception of the music he certainly did not succeed in making it appear. In fact, it was a weak and fumbling performance, very irregular in rhythm.

BARBARIC GLOOM.

The Stravinsky works, however, went much better. The Capriccio is an amusing light piece, which was very effectively played by Stravinsky himself; the Symphony of Psalms is a much more ambitious work. I should say that it is the gloomiest hymn of praise ever written, but it is all of a piece, a real artistic whole, full of vitality and vivid in expression. Many people may dislike this music because there is undeniably something barbaric about it. The setting of the portions of Psalms 38, 39 and 40, and of the whole of Psalm 150 is definitely Old Testament in character, and brings to one's mind the worshippers of Baal rather than those of Jehovah. One cannot but admire the vividness of this work and the complete adequacy of Stravinsky's technique to express his ideas.

SIR THOMAS BEECHAM AND THE L.S.O.

At the last concert of the London Symphony Orchestra, Sir Thomas Beecham made an appeal to the public to support this organisation, which was carrying on for the present, although it had suffered the loss of its impresario and manager, the late Mr. Lionel Powell. It is not yet clear whether Mr. Powell's business will be carried on, or by whom it will be carried on, and in the meantime the players of the London Symphony Orchestra have to give concerts at their own risk. On this occasion they were helped by Fritz Kreisler, who was the soloist, and generously forwent a considerable portion of his fees. The concert, chiefly of Bach and Haydn, was a most enjoyable one, although Kreisler was not in his best form in the Bach concerto.—W. J. TURNER.

THE PLAYHOUSES.

"HELENI" AT THE ADELPHI.

THIS is a ravishingly beautiful production that dazzles the eye. Offenbach's melodious score enchants the ear; and if the humour doesn't altogether tickle the funny-bone one can't expect everything, even in one of Mr. Cochran's shows. Mr. A. P. Herbert's lyrics are neat and pointed, and, while his book is not as brilliant as it might be, he can excuse himself on the grounds that it is based on the French original by Meilhac and Halévy, and adaptations from the French are notably difficult. Mr. Oliver Messel has excelled himself with his scenery and costumes. Seldom has so much colour and loveliness been seen on the stage. The silvery whiteness of Helen's Chamber is a vision to be remembered, and equally beautiful is the turquoise blue of Paris's Chamber at Troy. But, indeed, every one of the nine scenes is a delight to the eye. As for M. Léonide Massine's ensembles, they must be seen to be believed. The grouping, vigour, and abandon of the Bacchanalian orgy in the second act is one of the finest things ever seen on the stage. The lighting of this scene, too, is superb. A leading lady might have been pardoned had she been swamped by so much beauty and spectacle, but Miss Evelyn Laye rose above it all, like a Venus from a sea of stagecraft. She sings finely, acts admirably, and is gloriously beautiful. Mr. Bruce Carfax has a difficult task to "stand up against her" as Paris, but he achieves it very creditably. He sings well, and acts well enough. Mr. George Robey does a very notable thing. As King Menelaus he manages to wear his little bowler hat and carry his equally famous cane without letting it be too incongruous. Humour in costume plays is always difficult to provide, but by sheer personality Mr. Robey manages to supply a fair proportion

[Continued overleaf.]

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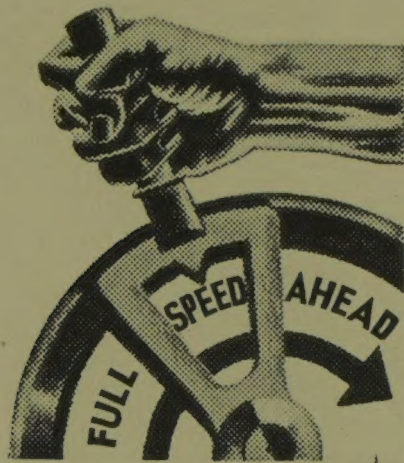
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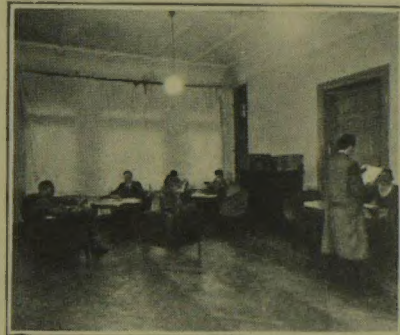
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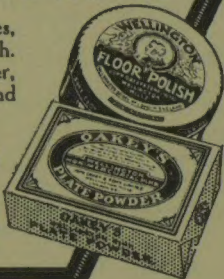
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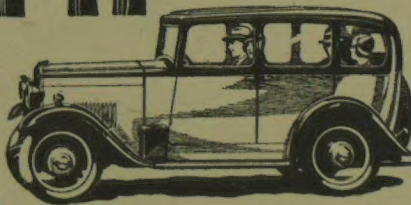
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Continued. Miss Désirée Ellinger, unrecognisably boyish in tights, made a big hit as Orestes, and her song "Saturday Night" will doubtless soon be all over the town.

"WHOSE BABY ARE YOU?"
PRODUCED AT THE VAUDEVILLE.

A mild and unassuming little farce that might, better acted, have won some slight success in a less sophisticated age. Nowadays, the problem of the parlourmaid's baby amuses few; and the fewer the better. The story is that an elderly baby-farmer arrives at Hardy Hall Wimbledon, with a six-months'-old infant, left in her care by a heavily veiled lady and a male figure that kept discreetly in the background. Hardy senior, having been caught that morning kissing the pretty parlourmaid, is naturally suspected by his wife of the paternity. But when her son and nephew arrive on the scene, unaccountably possessed of a suit-case containing ladies' underwear, she begins to suspect them as well. The position is scarcely complicated by the arrival of the original owner of the bag, posing as a lady detective sent to investigate the mystery of the abandoned baby; nor is much innocent mirth extracted from the fact that, owing to a hotel *contretemps*, one of the young gentlemen has seen her in her bath. The play had some amusing moments, and would have been much improved by a considerable speeding up. Apart from Mr. Bobbie Comber as the rakish old man, Miss Iris Hoey as a broad-minded maiden aunt, and Miss Margaret Halstan as the worried mother, the acting calls for little praise; though Mr. Reginald Palmer, if he could only avoid reminding us of Mr. Ralph Lynn and Mr. Leslie Henson at every alternate turn, shows some gifts as a comedian. The piece has been withdrawn.

"THE LAST COUPON," AT THE GARRICK.

A miner's life in a Northumberland village might not be very exciting were it not for games of chance, and Tom Carter took full advantage of the excuse to wager on anything, from dominoes to boxing matches, while he risked his weekly sixpenny postal order in football competitions with a regularity that rightly annoyed his good wife. Then came the great moment at the end of Act One, when he staggered in, almost too excited to break the news that he had correctly forecast the results of twenty-four

matches, and was entitled to claim £20,000. Established in London in Act Two, Tom Carter led a gay life, hobnobbing with peers and buying frocks for beautiful if wicked society ladies, until his wife wished herself back in her old home. Where we found them again in Act Three, and learnt that the previous scene had been a dream, for Tom had forgotten to post his coupon, and so had won nothing. Thus everything ended happily, particularly for Betty Carter, the daughter, who marries a young doctor who (memories of Conan Doyle!) knocks out the local champion in a boxing match. An entertaining comedy, with the dialect not too emphasised for London ears. Very well acted, particularly by Mr. Jack Morrison as Tom Carter, Miss Sal Sturgeon as his wife, and Mr. Harry Carr as a pugilist.

NOTES FOR THE NOVEL READER.

(Continued from Page 209)

his readers; he finds a number of instances of human depravity and wretchedness and hurls them like missiles at his own faith in a universal moral order. He is both attacker and defender. Can the edifice resist the onslaught? Dr. Laudin, the respected divorce-court lawyer, has helped many people to dissolve the marriage tie without ever catching from his clients the infection of infidelity. Suddenly he is smitten with a degrading passion for Luise Dercum; all those sordid conditions which he had observed from afar in the lives of his clients spring up, hydra-headed, in his own. At last he reaches that degree of abasement at which become possible repentance and the leading of a new life. The story is impressive; it would be more so if it were less obviously stage-managed and less sensational.

The "redemption" motive appears again in "The Clairvoyant." Nothing but a series of calamities can persuade Sebastian Trux that to exercise his gift of clairvoyance will bring evil to the world. Bimeter, an impresario of international repute, plays the part of tempter, promising Sebastian an enormous fortune if he will commercialise his power of reading past, present, and future from a slip of handwriting. Purged by unhappiness, he renounces his millions and enjoys domestic felicity a comparatively poor man. The details of Herr Lothar's story are strange and exciting, but its moral is machine-made.

In "Wooden Swords" M. Jacques Deval describes the experiences of a man who, from no very serious physical defect, was passed unfit for active service in the French Army and posted to the Service of Supplies. He records

its humours with a great deal of relish and frankness, and, one imagines, considerable exaggeration. He does not write with a grievance; rather he welcomes abuses as food for his satiric pen. One gets the impression that out of the firing-line discipline in the French Army is much less pervasive than in ours.

"Sudden Death" is a first-rate detective story, even judged by the standard Mr. Freeman Wills Crofts has set himself. The puzzles propounded by Inspector French will baffle the most experienced connoisseur of thrillers; the secret of the gas-tap is especially ingenious. "The Polo Ground Mystery" can be recommended with confidence to nervous readers, for though there is bloodshed in it (the murder is peculiarly horrible in its details) we never meet the victim in life, and feel little sympathy for him. Some of Mr. Forsythe's characters are a little long-winded; but, on the whole, the dialogue is light and witty. Inspector Bedison relies on plain and straightforward methods. He gets no help either from grains of sand in the murdered man's pocket, or from psychical messages of unknown origin. Yet without such aid, and although the scent is over three weeks cold, the Inspector discovers the truth about the death of Stephen Enderton, epileptic son of Sir Jeremy Enderton. The conclusion combines plausibility and unexpectedness—qualities seldom found together. "Who Closed The Casement?" can be thoroughly recommended.

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"Nothing wrong with us, sir," answered the Third Officer, "but there's a dismayed barque up to wind'ard in a devil of a mess. All her gear, except the mizzen, is hanging over the port side, and I can see the poor devils trying to work at the pumps as though they're beat to the wide. . . . I've seen mined ships lying in pieces on the Goodwins, and I've passed lifeboats manned with starved corpses in the Bay . . . and this sea-swept coffin reminds me . . ."

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